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Shakespearean Studies Simplified

BY
FREDERICK WARDE
AND
B. F. SISK

WARDESDEN
NORTH WHITE LAKE
NEW YORK

The value of Shakespeare

It is with confidence begot of broad experience that I commend the study of the works of Shakespeare, not only to students, but to general readers as a delightful recreation in hours of leisure and a most interesting element of education and culture.

Frederick Warde.

Mr WILLIAM

SHAKESPEARES

COMEDIES,
HISTORIES, and
TRAGEDIES.

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FACSIMILE OF TITLE PAGE, REDUCED IN SIZE, OF THE FIRST FOLIO, SHOWING THE DROESHOUT PORTRAIT OF WILLIAM SHAKESPEARE

SHAKESPEAREAN STUDIES SIMPLIFIED

BY

FREDERICK WARDE

Shakespearean Actor and Author of

"THE FOOLS OF SHAKESPEARE" *and*
"FIFTY YEARS OF MAKE-BELIEVE"

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"THE ELEMENTS OF GRAMMAR"

THE PLAY'S THE THING—*Hamlet.*

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Preface

THIS volume is designed to furnish the student and the general reader with such information, in convenient form, as is needed for a proper appreciation of Shakespeare and his works. The commonly accepted facts concerning the great dramatist are plainly stated without the lengthy arguments which tend to confuse rather than assist the general reader. A bare mention only of the important editions of Shakespeare's works has been made, but it is believed that enough is given to lead the reader to an understanding of how the plays first got into print, and why some special editions of them are so encumbered with textual notes.

Since the plays were written for the stage and not for the library, the actor is an important factor. The reader should have some acquaintance with the talented men and women who devoted their lives to the interpretation and presentation of the plays. Without some knowledge of the actors, certain passages would seem unintelligible to the modern reader. For instance, in the Epilogue to 'As You Like It,' Rosalind says, "If I were a woman, I would kiss as many

of you as had beards that pleased me." Now Rosalind is a woman character in the drama, but in Shakespeare's time boys and young men acted the female parts. The brief sketch of the great actors will be of special interest to both the student and the general reader.

The brief account of the best method of procedure in the study of a play is designed to assist the student and the young teacher, and it will in no way hamper the experienced Shakespearean scholar. The outlines will remove the difficulties encountered in following the story where the plot is complicated. They will also serve as synopses of the plays, and can be used to advantage at the performances of the plays at the theater.

The authors hereby make acknowledgment of their indebtedness to the Shakespearean writers whose works are listed in the 'Bibliography;' but special mention should be made of Sir Sidney Lee's masterful work, 'A Life of William Shakespeare,' from which source they have freely drawn for the material in the chapter on 'The Life of Shakespeare.'

THE AUTHORS.

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Chapter I.

THE LIFE OF SHAKESPEARE

Stratford

Stratford-on-Avon, the birth place of William Shakespeare, is a very old town located principally on the west bank of the river Avon, ninety-two miles (by rail) northwest of London, England. The parish church dates from the twelfth century and occupies the site of a Saxon monastery which existed before 691. It is a free market town still working under a governing charter granted in 1553 by King Edward VI.

At the time of Shakespeare's birth, Stratford had a population of about 2000 as estimated by Sir Sidney Lee. The town was irregularly laid out with narrow and ill-kept streets. The market place was rudely paved with cobble stones, but that was the extent of the paving. Refuse from the houses was allowed to be thrown into the streets and piles of it accumulated sometimes large enough to impede the traffic, and the sanitary conditions were extremely bad. The houses were built of timber and plaster and they had thatched roofs and clay floors. Occasionally the floors were covered with rushes, but they

were rarely swept. Under these unhealthful conditions plagues and epidemics were of frequent occurrence. In the summer of 1564, when the poet was only two or three months old, the most dreadful epidemic of all visited Stratford and swept away one-seventh of the population. The town records show that the poet's father on this occasion was among the most generous of the contributors to the suffering victims. While the health conditions were very bad, yet they were probably no worse in Stratford than they were in other country towns of the same period.

Notwithstanding the primitive conditions just mentioned, Stratford had many desirable features. At this time it was an important business center located in a very fertile valley especially adapted to agricultural pursuits, and surrounded by a number of thriving little villages. From Stratford eight miles northeast was the town of Warwick; four miles north was Snitterfield, the home of the poet's grandfather, Richard Shakespeare, and his uncle Henry Shakespeare; three miles northwest was the village of Wilmcote, the birthplace of the poet's mother, Mary Arden; and one mile west was the hamlet of Shottery, the birth place of the poet's wife, Anne Hathaway. Not until 1635 was the river Avon made navigable for small boats, but at this time at

Stratford it was crossed by the famous stone bridge of 14 arches. There was a free grammar school presided over by teachers of much classical learning, and the parish church of the Holy Trinity under the ministry of theologians of great homiletic ability. Sports, such as hunting, fishing, and social games, were numerous; and in the evenings cronies and gossips would relate stories of errant knights and tournaments, lords and ladies, giants and dwarfs, lovers and fairies, witches and goblins and ghosts.

Then, too, the natural scenery around Stratford was such as would stimulate the imagination of an impressionable youth. The beautiful Avon was gliding in graceful curves between green banks fringed with drooping willows. The well-kept parks were filled with playful rabbits and graceful deer. The noble Forest of Arden had its gorgeous avenues of great oaks and stately elms whose vast size indicated that they had been nature's temples for centuries. On every side the foot paths and the meadows were bedecked with wild flowers, and all was enlivened and made musical by the twitterings of numerous sparrows and songs of the meadow larks and the robins. In such a place was William Shakespeare born, and under such conditions did he receive his early training. Unquestionably much of the

scenery and many of the happenings around historic Stratford were subsequently worked over into artistic form by the youthful bard and preserved for future generations in his immortal dramas.

Three and a half centuries have slowly made changes in Stratford. The town is now well laid out, and the streets have been widened and much improved. The homes are comfortable and furnished with all the modern conveniences found in the homes of other modern cities. The health conditions are good, and the census report of 1921 shows a population of 8500. Rapid transportation has removed most of the business to London, and not much of interest to the general public remains except the places pertaining to the memory of Shakespeare. Many of the old landmarks have been restored to their former conditions in order to give the tourist some idea as to how they appeared when Shakespeare saw them.

In Stratford and vicinity the following places are of interest to the student of Shakespeare: the house on Henley street where the poet was born; Guild Hall, in the upper story of which was the famous grammar school where he was educated; the parish church of the Holy Trinity where he was buried; Hotel Shakespeare in which

the rooms are named after his plays; and the Shakespeare Memorial Building which includes a theater and a gallery of Shakespearean paintings, and a library of rare Shakespeareana of more than 10,000 volumes.

From a commercial point of view Stratford is now an unimportant town, but on account of the genius of one man this place is visited annually by more than 42,000 tourists, and one-fourth of these are from the United States.

Ancestry

The name 'Shakespeare' originally had a military significance, implying skill in the use of the spear in fighting. It is an old surname and as early as 1248 the name of a William Shakespeare is found on the English records. All through the Middle Ages the surname, Shakespeare, was very common in many parts of England, but during the sixteenth and seventeenth centuries the name was found more frequently in Warwickshire than in any other part of England. The given names, Richard, John, and William, were very common among them. Sidney Lee mentions three Richard Shakespeares each of whom was the father of a son named William. The Shakespeares belonged to that substantial middle

class commonly called the yeomanry of England, and they generally took a prominent part in the affairs of their community.

Richard Shakespeare, the poet's grandfather, settled in Snitterfield in 1535. He had two sons, Henry and John. Henry Shakespeare lived in his native village all his life, and died a prosperous farmer in 1596. The younger son, John Shakespeare, the poet's father, left Snitterfield in 1551, and moved to Stratford-on-Avon where he became an influential business man. John Aubrey states that he was a butcher, but doubtless that was only one branch of his business. Documents show that he was a glover, and he also dealt in wool, malt, meat, skins, leather, and all manner of farm produce. In 1552 he was living on the famous Henley Street.

Notwithstanding the fact that John Shakespeare could neither read nor write, he became a leading man of affairs. He filled a number of offices in the town of Stratford among which was that of bailiff, the highest office in the gift of his townsmen. It was during his term of office that the actors were first entertained at Stratford. He gave an official welcome in 1569 to the Queen's company and also to the Earl of Worcester's company. When he was thus running counter to the Puritanical ideas of many of his

highly respected townsmen, little did he dream that his son William, then only five years old, was destined to become an actor and the author of the greatest plays the world had ever seen. In 1557 he married the beautiful and refined Mary Arden, the youngest daughter of the well-to-do Robert Arden of Wilmcote. As a result of this happy marriage there were eight children, and William the poet was the third child and the first son. It is no reflection upon the intelligence of the poet's parents that neither of them could read or write, for these accomplishments were much rarer then than now.

Birth and Early Training

It has frequently been lamented that so little is known about the personal history of William Shakespeare. De Quincey says that all we know about him that is unquestioned is, "that he was born, that he died, and that he was a little lower than the angels." But the truth is, more is known about William Shakespeare than is known about any other Elizabethan dramatist unless an exception is made of Ben Jonson, who is said to be "autobiographically inclined." Especially is this true if we are to accept the time-honored saying, "by their fruits ye shall know them."

We have the plays and the poems, and to know them is to know the author. Whether he, in his boyhood days, joined a crowd of hilarious companions and engaged in poaching deer from Sir Thomas Lucy's park, or whether he really did hold horses at the theaters in his early career, are matters of small consequence.

William Shakespeare was born April 23, 1564, at Stratford-on-Avon, Warwickshire, England. According to the custom of the time, William doubtless entered the Stratford Grammar School at the age of seven. At that time Walter Roche was Headmaster, but he retired that same year (1571) and was succeeded by Simon Hunt. Hunt held the mastership until 1577, the probable date when William was removed from school on account of his father's financial difficulties. Both Roche and Hunt were graduates of Oxford University, and each had the degree of A.B. These teachers were scholarly men, especially in the classical languages and literature.

In the provincial schools of the type of the Stratford Grammar School the handwriting taught was not the Italian script now so common among the English speaking people, but it was the Old English script, as Shakespeare's signatures testify. The general instruction was conveyed in Latin, and the boys were led through

elementary Latin conversation books and 'Lily's Latin Grammar' to the study of such Latin authors as Cicero, Virgil, Terence, Seneca, Ovid, and Horace. Greek also was taught. It is only natural that a bright boy, spending seven years in the Stratford Grammar School should acquire at least "small Latin" and some Greek. But Shakespeare did not depend altogether upon books for his learning, for book knowledge at best is second-hand; but he gained much of his knowledge at first hand through accurate observation. It was he who told us, in the first scene of the second act in 'As You Like It', that there are "tongues in trees, books in the running brooks, sermons in stones, and good in everything."

After three hundred years, the botanists are beginning to understand something of the language of the trees spoken by the tongues in the form of fruit and foliage; the geologists are just learning the A, B, C's in the great stratified book of creation, the leaves of which were first laid open by "the running brooks" and rivers; and the theologians are comprehending the sermons on beauty and design as illustrated in the multitudinous crystalized rocks. Shakespeare must have been a careful student of the English language, since he excelled all others in its use.

He had a larger vocabulary than any other writer. It contained 15,000 words. John Milton's vocabulary, the next largest, consisted of only 8,000 words, a little more than half of Shakespeare's. Yet Milton was a great scholar. He was so familiar with the Latin language that he filled with distinction the office of Latin Secretary under Cromwell and wrote many poems in Latin. The critics may deny that Shakespeare was highly educated, but they must admit that he was tremendously well informed.

Apprenticeship and Marriage

It was the custom for boys who were not preparing for a scholarly career to begin an apprenticeship at the age of fourteen. Nothing definitely is known about William's occupation on his withdrawal from school, but tradition tells us that he was apprenticed to a butcher. He perhaps was apprenticed to his own father, whose financial decline may have reduced his business to this one line. Aubrey says of him, although the statement has been questioned, that "When he killed a calf, he did it in a high style and made a speech."

In the latter part of November, 1582, Shakespeare married Anne Hathaway who was eight

years his senior. She was the daughter of Richard Hathaway, a prosperous farmer of Shottery. Shakespeare's home was blessed with three children, a son and two daughters. The first child, Susanna, was baptized May 26, 1583. Since it was the custom to christen children on the third day after birth, it is probable that Susanna was born May 24, 1583. On the second of February, 1585, his twin children were baptized, a son (Hamnet) and a daughter (Judith). They were named after their father's Stratford friends, Hamnet Sadler and his wife Judith.

Hamnet Shakespeare, the poet's only son, died at the age of eleven and a half years and was buried August 11, 1596. Judith, his twin sister, married Thomas Quiney, February 10, 1616, just a short time before her father's death. She had three sons but they all died in their youth. Judith died February 9, 1661, at the age of 76, and was buried in the churchyard at Stratford. Susanna, the poet's elder daughter, married John Hall, a highly educated and well-to-do physician. Their daughter, Elizabeth, was their only child. She was christened February 21, 1608. Mrs. Susanna Hall died July 11, 1649, at the age of 66, and was buried in the chancel of the church near her father. Elizabeth Hall, the poet's only granddaughter, married Thomas Nash in 1626.

Nash died April 4, 1647, without issue, and Elizabeth married John Barnard. Elizabeth died without issue at the age of 64, and was buried in a vault under the south aisle of the Stratford church February 16, 1670. The death of Elizabeth brought to a close the direct line of the great poet's family.

Departure From Stratford

It is not definitely known just when Shakespeare left Stratford and went to London, but the most reliable authorities suggest the latter part of the year 1585. Since the theaters were closed during the year of 1586 on account of the plague, it has been conjectured that possibly he did not go to London until 1587. Surely his arrival in London was not later than 1587.

Not only is the date of Shakespeare's departure from Stratford uncertain, but the reason for his leaving has likewise been a matter of conjecture. Nicholas Rowe, in his biographical account in 1709, relates the following tradition: "He had by a misfortune, common enough to young fellows, fallen into ill company; and amongst them, some, that made a frequent practice of deer-stealing, engaged him with them more than once in robbing a park that belonged

to Sir Thomas Lucy of Charlecote near Stratford. For this he was prosecuted by that gentleman, as he thought, somewhat too severely; and, in order to revenge that ill-usage, he made a ballad upon him, and though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter that it redoubled the prosecution against him to that degree that he was obliged to leave his business and family in Warwickshire for some time and shelter himself in London."

James Walter, in his 'Shakespeare's True Life,' denounces this story as false, and seems to think it was only an effort to lower the good name of one who had gained prominence in the world. The tradition may be a fabrication, but some things have been pointed out to corroborate it. One is, although the ballad that Shakespeare is supposed to have written is lost, the following verses, recorded by William Oldys on the authority of Thomas Jones, a man past ninety years of age, who lived near Stratford and died in 1703, might possibly be the original lampoon on Mr. Lucy, which was fastened on the park gates at Charlecote:

"A parliament member, a justice of peace,
At home a poor scare-crow, at London an asse:
If lousy is Lucy, as some volk miscall it,

Then Lucy is lousy, whatever befall it:

He thinks himself great,
Yet an ass in his state

We allow by his ears but with asses to mate.
If Lucy is lousy, as some volk miscall it,
Sing lousy Lucy, whatever befall it."

These lines fall so far below the merits of any poetry known to be Shakespeare's that most of the critics claim he did not write them. Sir Sidney Lee, perhaps our most reliable authority on Shakespeare, says, "No authenticity can be allowed the worthless stanzy beginning "A parliament member, a justice of peace." But other evidence tending to corroborate the deer-stealing episode, far more convincing than the ballad, is found in two of the plays, the 'Second Part of King Henry IV' and 'The Merry Wives of Windsor.' Unquestionably Justice Shallow, as portrayed in these plays, was intended as a burlesque upon Sir Thomas Lucy. The author no doubt felt that he had been wronged by that gentleman, and he took this means of getting even with him.

But a more plausible reason for his leaving Stratford has been suggested. Shakespeare now had to provide for his family consisting of five members. He had no special calling in Stratford by which he could make a livelihood, and

he could expect no assistance from his father, whose financial decline had rendered him unable to meet his own obligations. What was William to do? It is only fair to suppose that he would do just what any other bright, ambitious, and patriotic young man would do under similar conditions: he would seek a broader field with greater opportunities. London was a great metropolis, offering opportunities in all the walks of life, and was within less than one hundred miles of Stratford. Naturally he would turn in that direction. Probably his association with the visiting actors from London aroused his latent genius for the drama, and caused him to turn to the London theaters.

Career In London

On reaching London, Shakespeare sought the theaters for employment. At the time of his arrival, only two regular theaters were operating, 'The Theater' and 'The Curtain,' and both of these were located outside of the city limits and surrounded by open fields. It is generally believed that Shakespeare's first activities were in connection with 'The Theater,' which had been built in 1576 by James Burbage and was owned by him, the father of the famous actor Richard

Burbage. Owing to the location of the theaters, it was customary for the well-to-do citizens to ride on horse back to the shows and leave their horses in the custody of boys or lackeys who would take care of them for a small fee.

When Shakespeare reached London he probably had very little money, if any; and he may have been compelled by stress of circumstances to accept any sort of employment offered him. There is a tradition published in Theophilus Cibber's 'Lives of the Poets' (1753) which states that Shakespeare's "first expedient was to wait at the door of the play-house, and hold the horses of those that had no servants, that they might be ready again after the performance." This story passed through several hands and, like modern stories, as it grew older it likewise grew larger. It originated with Sir William D'Avenant, the noted dramatist, who confided it to Thomas Betterton, the distinguished actor, and Betterton communicated it to Shakespeare's first biographer, Nicholas Rowe, who passed it on to Pope. Although neither Rowe nor Pope published it in their editions of the plays, it eventually reached Dr. Samuel Johnson, the great literary dictator of the eighteenth century, who worked it over into its final form by adding, "He became so conspicuous for his care and

readiness that in a short time every man as he alighted called for Will Shakespeare, and scarcely any other waiter was trusted with a horse while Will Shakespeare could be had. This was the first dawn of better fortune. Shakespeare, finding more horses put into his hand than he could hold, hired boys to wait under his inspection who, when Will Shakespeare was summoned, were immediately to present themselves [and say]: 'I am Shakespeare's boy, sir.' In time Shakespeare found higher employment; but as long as the practice of riding to the play-house continued, the waiters that held the horses retained the appellation of Shakespeare's boys."

Other traditions would seem to contradict the one relating to the holding of horses; or else, indicate rapid progress on the part of Shakespeare. It is stated in Aubrey's 'Lives of Eminent Men' (1680) that "this William, being inclined naturally to poetry and acting, came to London, I guess about 18, and was an actor at one of the play-houses and did act exceedingly well." William Castle, the old parish clerk of Stratford, is reported to have repeatedly stated that Shakespeare "was received into the play-house as a servitor, and by this means had an opportunity to be what he afterwards proved." Rowe, in his 'Introduction' to the plays (1709), says of

Shakespeare that "he was received into the company then in being, at first, in a very mean rank; but his admirable wit and the natural turn of it to the stage, soon distinguished him, if not as an extraordinary actor, yet as an excellent writer." And finally, Malone recorded in 1780 a stage tradition that "his first office in a theater was that of prompter's attendant." It is quite possible that Shakespeare, at different times, filled all of these positions, for he displayed remarkable familiarity with all phases of theatrical work. There is much evidence pointing towards the fact that his advancement in theatrical circles was very rapid and substantial.

Shakespeare's career doubtless began with Lord Leicester's company, and continued with it, through all of its changes, until he retired from active service. At the close of his career, the company was under the patronage of James I, and was known as the "King's Players." His first theatrical activities, whatever they were, naturally were of humble rank. He probably began as "servitor," that is, "attendant on the actors;" then as "prompter's attendant," whose duty was to assist the prompter and call the actors when their turn came; next as "actor" in the roles of minor characters. But he certainly became an actor of some ability, for Aubrey said

"he did act exceedingly well." Then, too, he was associated with the greatest actors of his day: John Heminge, Henry Condell, the great tragedian Richard Burbage, and the noted comedian William Kemp were all in his company. The first two mentioned were the gentlemen who collected and published, seven years after the author's death, Shakespeare's plays in the First Folio in 1623. But perhaps the best evidence of his clear understanding of the art of acting is found in 'Hamlet' in the directions given to the players.

Shakespeare first gained recognition as an actor, but later his reputation as a dramatic writer overshadowed his histrionic fame. Sir Sidney Lee, in his 'Life of William Shakespeare,' page 99, says. "The professional playwrights sold their plays outright to the acting companies with which they were associated, and they retained no legal interest in them after the manuscript had passed into the hands of the theatrical manager." While he was engaged in revising and re-writing plays owned by his manager, Shakespeare, no doubt, discovered his own genius as a dramatic writer. He surpassed all other writers in dramatic skill. In all, he is accredited with thirty-seven plays; and if the 'Two Noble Kinsmen' be attributed to him, the number is

thirty-eight. This great mass of the world's best literature was produced in about twenty years, perhaps between 1591 and 1611. The author must have worked incessantly; and, after all, there may be some truth in the statement of his compilers, when applied to the perfection of the plays instead of to ink spots on the original manuscript, which they did not possess: "His mind and hand went together; and what he thought he uttered with that easiness, that we have scarce received from him a blot in his papers."

This great dramatist was also a good financier. He not only earned a good salary as an actor, but he also received a large annual income from his dramatic writings. Then, too, he made liberal investments in the best theaters of his time. He was a heavy stock holder in both the Globe and the Blackfriars. It is impossible now to tell exactly how much his income was, but it has been estimated that, during the last fifteen years of his life, his annual income from the theater was more than 700 pounds, or the equivalent of about $3,300.00 in the money of his day. The purchasing power of money at that time was easily ten times as great as it is to-day. Then his income, as we would count it, was more than $33,000.00 a year.

It is comforting to know that Shakespeare's parents lived to see the time when their eldest son was both rich and famous. His father died in 1601, and his mother, in 1608. The dramatist had invested his money judiciously. He relieved his father's financial embarrassments, and made large investments in his native town. It may be that the "deer-stealing" youth was compelled, as some contend, to leave Stratford in disgrace, but it was the irony of fate that this same Stratford, after a quarter of a century, was glad to welcome him back again with the highest honors it could bestow upon him; and for more than three hundred years, his memory has been the richest heritage of which his native town could boast.

Return to Stratford

During his professional career, approximately from 1586 to 1611, Shakespeare had his temporary residence in London, but evidently he always regarded Stratford as his permanent home. He left his family there and, according to John Aubrey's statement, he made a visit to his native town every year. Besides, just as soon as he was financially able to do so, he began to make real estate investments in Stratford. On May 4,

1597, he purchased the second largest house in town, the old homestead known as New Place. The property had somewhat run down, but he began to make improvements on it the next year. A little later on, he laid out part of the spacious garden as a fruit orchard, and there is a tradition which states that he planted with his own hands the first mulberry tree in his community. Shakespeare planted this famous mulberry tree in 1609, and a hundred and forty-nine years later, Mr. Francis Gastrell, then the owner of New Place, in a fit of anger, cut down this celebrated mulberry tree in the fall of 1758 to spite the citizens of Stratford. A wood-carver by the name of Thomas Sharp was chiefly responsible for the mementos made from this tree in the form of goblets, fancy boxes, and inkstands. (See Lee's 'Life of Shakespeare,' page 289.)

The purchase of New Place was not only proof of Shakespeare's growing prosperity, but it was also an indication of his looking forward to the time when he should reside there in a palatial home and enjoy the pleasures of a country life. Numerous other transactions are found on the records at Stratford which show that he kept in close touch with the business men, and that he had a live interest in the town, notwithstanding he was residing in London.

In 1611 Shakespeare moved back to Stratford-on-Avon and made New Place his permanent home for the remainder of his life. He still had business interests in London, and continued to make visits to the metropolis to look after his affairs and to enjoy the association of his theatrical friends.

Death and Burial

On Tuesday, April 23, 1616, the greatest literary genius of the world passed away. His death came on the anniversary of his birth and he was just 52 years old. The malady that brought on death was a fever which, at that time, was thought to be the result of excessive drinking. According to a tradition, a short time before the poet's last illness, he and two of his friends, Drayton and Ben Jonson, had been to a jovial entertainment at one of the Stratford taverns, and Shakespeare is said to have imbibed more wine than was "conducive to pedestrian accuracy." But Halliwell-Phillipps assigns a more probable cause of the fever: he attributes it to "wretched sanitary conditions." He says, "The cause of the malady, then attributed to undue festivities, would now be readily discernible in the wretched sanitary conditions surrounding his

residence. If truth, and not romance, is to be invoked, were there the woodbine and sweet honeysuckle within reach of the poet's death-bed, their fragrance would have been neutralized by their vicinity to middens, fetid water-courses, mud-walls, and piggeries." While we cannot but feel that his death was untimely, yet there is some consolation in Rowe's account, that "The latter part of his life was spent, as all men of good sense will wish theirs may be, in ease, retirement, and the conversation of his friends."

On Thursday, April 25, the body of William Shakespeare was buried inside of the chancel of the parish church, in front of the altar. Adjoining the north wall of the church was the charnel-house, into which a large heap of human bones had been thrown. It was a common custom to remove, if necessary, the bones of one who had been buried a number of years to make room for a new coffin. The bones thus removed were thrown into the charnel-house. Allusion to this custom is made in 'Hamlet' where the grave diggers, in preparing a place for Ophelia's coffin, throw out the bones of poor Yorick.

To prevent the removal in after years of the poet's bones, it is said that his grave was made seventeen feet deep, and the following lines were ordered inscribed on his tombstone:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here:
Blest be the man that spares these stones,
And curst be he that moves my bones.

It was reported that Shakespeare wrote these lines himself and ordered them placed upon his tombstone; therefore, the superstitious grave diggers, believing them to be the voice of the dead, have ever heeded the warning. The poet's bones have rested in peace for more than three centuries, and his grave has never been opened. A little more than seven years later, Anne Shakespeare died, and her mortal remains were buried August 8, 1623, in the chancel of the parish church by the side of her husband.

Personal Characteristics

It would be very interesting to know something of Shakespeare's physical features; that is, how he looked. Although photography was unknown in his day, yet we have some slight knowledge of his personal appearance. Shortly after the poet's death, a monument was erected to his memory and placed on the northern wall of the chancel in the parish church at Stratford. It contains a life-sized bust of the poet, which originally was colored to resemble life. The

"eyes" were given a "light hazel" color, and the "hair and beard auburn." The bust has a full face and a rather high and broad forehead. Then Aubrey tells us that he "was a handsome man, well-shaped, very good company, and of a very ready and pleasant smooth wit." Doubtless it would be safe, then, to conclude that Shakespeare had a graceful figure, a noble forehead, a full face, light hazel eyes, and auburn hair,—and that he was handsome.

There are several portraits of Shakespeare, but the one engraved by Martin Droeshout and printed on the title page of the First Folio in 1623, perhaps bears the closest resemblance to the poet. The following lines were written by Ben Jonson to accompany the portrait, and in them he attests the faithfulness of the engraving:

> This figure, that thou here seest put,
> It was for gentle Shakespeare cut;
> Wherein the graver had a strife
> With Nature, to out-do the life.
> O, could he but have drawn his wit
> As well in brass, as he hath hit
> His face, the print would then surpass
> All that was ever writ in brass;
> But, since he cannot, reader, look
> Not on his picture, but his book.

Mental traits are of far more importance than physical features; therefore, a few excerpts re-

lating to the poet's mental characteristics are given here. These quotations are selected from those who had a good opportunity of knowing Shakespeare. We have already given Aubrey's statement that he was "of a very ready and pleasant smooth wit." This harmonizes with Thomas Fuller's account in his 'English Worthies,' pages 284 and 285 of the third volume, which is as follows: "Though his genius was jocular and inclining him to festivity, yet he could (when so disposed) be solemn and serious as appears by his tragedies. Many were the wit-combats between him and Ben Jonson; which two I behold like a Spanish great galleon and an English man-of-war; Master Jonson (like the former) was built far higher in learning; solid, but slow in his performances. Shakespeare, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds, by the quickness of his wit and invention."

Relating to Shakespeare's honesty and worthiness of character, we have the testimony of men who were intimately associated with him during his professional career. Robert Greene, a popular playwright of the time, having failed financially, showed some envy of Shakespeare's growing success. Greene died in 1592, and shortly

afterwards Henry Chettle gave to the public Greene's 'Groatsworth of Wit' in which the envious reference was made. Greene was warning his friends, Christopher Marlowe, Thomas Lodge, and George Peel, against writing plays for the actors. After bitterly assailing the actors in general, further on in the tract, he refers to Shakespeare in particular in these words: "Yes, trust them not; for there is an upstart crow beautified with our feathers, that, with his 'tiger's heart wrapped in a player's hide', supposes he is as well able to bombast out a blank-verse as the best of you; and, being an absolute 'Johannes Fac-totum,' is in his own conceit the only Shake-scene in a country." Before the end of the year, Chettle published an apology for Greene's statement, in his 'Kind Heart's Dream.' Chettle wrote, "With neither of them that took offense was I acquainted; and with one of them [Marlowe] I care not if I never be: the other [Shakespeare] I did not so much spare as since I wish I had; because myself have seen his demeanor no less civil than he excellent in the quality he professes: besides, divers of worship have reported his uprightness in dealing, which argues his honesty, and his facetious grace in writing that approves his art."

Again, we have the testimony of two of Shakespeare's friends who were actors and in the same company with him for a number of years, John Heminge and Henry Condell. These gentlemen collected and edited Shakespeare's plays in the First Folio in 1623, and in the dedication prefixed to the folio the following commendatory words appear: "We have but collected them [the plays], and have done an office to the dead, to procure his orphans guardians; without ambition either of self-profit or fame; only to keep the memory of so worthy a friend and fellow alive, as was our Shakespeare."

Finally, we want to hear from rare Ben Jonson, who was his most learned and most intimate friend. He said, "I loved the man, and do honor his memory, on this side idolatry, as much as any. He was indeed honest, and of an open and free nature; had an excellent fantasy, brave notions, and gentle expressions."

Much more testimony might be given to further establish the poet's splendid reputation, but surely this is enough. Shakespeare's rivals in the same calling stepped aside and let him pass beyond them, and they stood and watched his popularity grow to such proportions as to overshadow their own, and still they said of him that he was "civil," "upright in his dealings," "wor-

thy," "honest," "gentle," and that they "loved him, and do honor his memory, on this side idolatry." In the presence of such evidence, no question should ever be raised about the goodness and greatness of the character of the noted dramatist. No wonder that kings and queens, earls and lords, gentlemen and the common people, all vied with one another to do him honor even while he still lived among them. Shakespeare succeeded admirably in his chosen calling, and set an example worthy of emulation to the rest of the world, but it will be more profitable to us to learn and to assimilate some of his wisdom contained in his writings than simply to admire his greatness. Wise Ben Jonson was right in his advice, given in his lines that accompany the Droeshout portrait, where he said, "Reader, look not on this picture, but his book."

The Poems

If Shakespeare had never written any plays at all, the merits of his poems would have given him a worthy place among the great English poets. Only a very brief statement of the poems will be given here. The date of the composition of each poem is not definitely known, but the date of its first publication follows in paren-

thesis. There seems to be no question about the authorship of 'Venus and Adonis,' 'The Rape of Lucrece,' and the 154 'Sonnets,' but Shakespeare doubtless collaborated with other poets in the composition of the remaining poems. The list as published in the Cambridge Edition is as follows:

Venus and Adonis (1593)
The Rape of Lucrece (1594)
The 154 Sonnets (1609)
A Lover's Complaint (1609)
The Passionate Pilgrim (1599)
Sonnets to Sundry Notes in Music (1599)
The Phoenix and the Turtle (1601)

The theaters were closed in 1593 from April to December, on account of the plague, and it is thought that Shakespeare wrote 'Venus and Adonis' perhaps during the interval as it was published that year. 'Lucrece' followed the next year. Both of these poems were dedicated by the author to the Earl of Southampton, and as Dowden says, "Each is an artistic study; and they form companion studies—one of female lust and boyish coldness, the other of male lust and womanly chastity." From the viewpoint of pure art, these poems have hardly been excelled. The story of 'Venus and Adonis' was taken from Ovid's 'Metamorphoses.'

Many of the critics believe that the 'Sonnets' are mainly autobiographical, while others consider them merely as "poetical exercises." That problem cannot be taken up here, but doubtless many of Shakespeare's experiences found expression in the 'Sonnets.' The 'Sonnets' as published in the author's lifetime are in two series. The first 126 are addressed to a youth, and of the remaining twenty-eight, seventeen are addressed to the author's mistress. In referring to the beauty of Shakespeare's poetry, Francis Meres, in his 'Palladis Tamia,' or 'Wit's Treasury' (1598), uses the following language: "As the soul of Euphorbus was thought to live in Pythagoras, so the sweet witty soul of Ovid lives in mellifluous and honey-tongued Shakespeare: witness his 'Venus and Adonis', his 'Lucrece,' and his sugared 'Sonnets' among his private friends." 'A Lover's Complaint,' the story of which is "the lament of a young girl who has been betrayed by a deceitful youth," first appeared in the collection of the 'Sonnets' in 1609. 'The Passionate Pilgrim' was published in 1599 by William Jaggard and attributed by him to Shakespeare. The poem consists of twenty short lyrical pieces, and the last six are under the heading "Sonnets to Sundry Notes in Music." Only five of these short divisions can with certainty be attributed

to Shakespeare. 'The Phoenix and the Turtle' was first published in Robert Chester's 'Love's Martyr' in 1601 and attributed to Shakespeare.

The Plays

Although Shakespeare's poems have sufficient merit to place him among the great writers of his day, yet it was in the field of the drama where he surpassed the world. By common consent he stands alone as the greatest writer that ever lived. In his dramas he has portrayed accurately and vividly, as no other writer has ever done, all the crimes and regrets, jealousies and friendships, successes and failures, joys and sorrows that the human race has ever experienced.

A number of attempts have been made to trace the different stages of the development of Shakespeare's dramatic genius, and to classify his plays in chronological order. Although the determination of the order in which the plays were written rests largely upon conjecture, yet the scholars are generally agreed that they clearly fall into four main groups. The interpretative names given to these groups are taken from Dowden. Oftentimes such external evidence as a reference to the first performance of a play will help to determine the date when it

was written. Occasionally some internal evidence, such as an allusion to some historical event by one of the characters in the play, helps to fix limits to the date of the origin of the play. But more important are changes in style and the development of skill in the handling of character and plot.

In the Workshop

The first period is called "In the Workshop" to indicate the period of apprenticeship. The author was engaged in rewriting plays owned by his company and adjusting them to the stage, and trying his hand at all kinds of dramatic literature. This was clearly a period of experiment. Rhyming couplets were freely used and puns abound, and there is not found that skill in the development of character and that general maturity that appear in his later plays. These periods represent gradual changes in the development of the dramatist's art, so only approximate dates can be given to mark them off for the purpose of study. The first period begins with the poet's first undated play, about 1590 and ends with 1593. The following plays, with their approximate dates, belong to this period:

COMEDIES

Love's Labor's Lost.....1590.
The Comedy of Errors.....1591.
The Two Gentlemen of Verona.....1592.

TRAGEDY

Titus Andronicus.....1590.

HISTORIES

The First Part of King Henry VI.....1591.
The Second Part of King Henry VI.....1592.
The Third Part of King Henry VI.....1592.
King Richard III.....1593.
King John.....1593.

In the World

The second period is called "In the World" to indicate that the dramatist had gained a larger view of the world and that he had gone more boldly into the realities of life. In this period "comedy" predominates. Even in the "histories" the comic element abounds, as in the 'First Part of King Henry IV.' Very little was done along the line of "tragedy." The approximate dates for this period are from 1593 to 1601, and include the following plays:

COMEDIES

A Midsummer Night's Dream.....1594.
The Merchant of Venice.....1596.
The Taming of the Shrew.....1596.
The Merry Wives of Windsor.....1598.
Much Ado About Nothing.....1599.
As You Like It.....1599.
Twelfth Night, or What You Will.....1601.

TRAGEDIES

Romeo and Juliet.....1595.
Julius Caesar.....1600.

HISTORIES

King Richard II.....1594.
The First Part of King Henry IV.....1597.
The Second Part of King Henry IV.....1598.
King Henry V.....1599.

Out of the Depths

The third period is called "Out of the Depths" to indicate that the tone had changed from the comic to the tragic. The author had turned to a study of the mystery of evil, and he was sounding the depths of the human soul. This has also been called the "dark period" because here we find the greatest tragedies ever written. Even

the "comedies" of this period have a tragic element in them. No "histories" were written during this period. The approximate dates are from 1601 to 1609, and include the following plays:

COMEDIES

Troilus and Cressida.....1601.
All's Well That Ends Well.....1602.
Measure for Measure.....1603.
Pericles, Prince of Tyre.....1608.

TRAGEDIES

Hamlet, Prince of Denmark.....1602.
Othello, the Moor of Venice.....1604.
King Lear.....1605.
Macbeth.....1606.
Timon of Athens.....1607.
Antony and Cleopatra.....1608.
Coriolanus.....1609.

On the Heights

The fourth period is called "On the Heights" to indicate that the author had passed from the study of the dark phases of human life to the heights where he could see the cloud's silver lining. No "tragedies" were written during this

last period, and really no "histories;" although Shakespeare did collaborate with Fletcher and Massinger in the production of 'Henry VIII.' In the great tragedies the author was dealing with the real forces that disturb and control individual, family, and social life; while in this last group, sometimes called "dramatic romances," he has reached the realm of idealism where beauty and serenity prevail and all are concerned in the atonement for wrong and the forgiveness of one another. The approximate dates for the fourth period are from 1609 to 1612, and include the following plays:

COMEDIES

Cymbeline	1610.
The Winter's Tale	1611.
The Tempest	1611.
The Two Noble Kinsmen	1612.

HISTORY

King Henry VIII	1612.

Jonson's Tribute

When John Heminge and Henry Condell collected Shakespeare's plays for publication in the First Folio in 1623, Ben Jonson wrote the com-

mendatory verses which were prefixed to the folio. Since Jonson was the greatest scholar of his time and since he was Shakespeare's life-long friend and associate, it is well worth while to get his estimate of Shakespeare and his works. Therefore, this little sketch will close with Jonson's poem:

To the Memory of My Beloved, The Author,

Mr. William Shakespeare,
and what he has left us.

To draw no envy, Shakespeare, on thy name,
Am I thus ample to thy book and fame;
While I confess thy writings to be such
As neither man nor muse can praise too much:
'Tis true, and all men's suffrage. But these ways
Were not the paths I meant unto thy praise;
For silliest ignorance on these may light,
Which, when it sounds at best, but echoes right;
Or blind affection, which doth ne'er advance
The truth, but gropes, and urgeth all by chance;
Or crafty malice might pretend this praise,
And think to ruin where it seemed to raise:
These are as some infamous bawd or whore
Should praise a matron. What could hurt her more?
But thou art proof against them; and indeed,
Above th' ill fortune of them, or the need.
I, therefore, will begin: Soul of the age,
The applause, delight, the wonder of our stage,
My Shakespeare, rise! I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie
A little further, to make thee a room:
Thou art a monument without a tomb

And art alive still, while thy book doth live,
And we have wits to read, and praise to give.
That I not mix thee so, my brain excuses;
I mean, with great but disproportioned Muses:
For, if I thought my judgment were of years,
I should commit thee surely with thy peers,
And tell how far thou didst our Lily outshine,
Or sporting Kyd, or Marlowe's mighty line:
And, though thou hadst small Latin and less Greek,
From thence to honor thee I would not seek
For names; but call forth thundering AEschylus,
Euripides, and Sophocles to us,
Pacuvius, Accius, him of Cordova, dead,
To life again, to hear thy buskin tread
And shake a stage; or, when thy socks were on,
Leave thee alone for the comparison
Of all that insolent Greece or haughty Rome
Sent forth, or since did from their ashes come.
Triumph, my Britain! thou hast one to show,
To whom all scenes of Europe homage owe.
He was not of an age, but for all time;
And all the Muses still were in their prime,
When, like Apollo, he came forth to warm
Our ears, or like a Mercury to charm.
Nature herself was proud of his designs,
And joyed to wear the dressing of his lines;
Which were so richly spun, and woven so fit,
As since she will vouchsafe no other wit.
The merry Greek, tart Aristophanes,
Neat Terence, witty Plautus, now not please;
But antiquated and deserted lie,
As they were not of Nature's family.
Yet must I not give Nature all; thy art,
My gentle Shakespeare, must enjoy a part.
For, though the poet's matter Nature be,
His art doth give the fashion. And that he
Who casts to write a living line must sweat,—
Such as thine are,—and strike the second heat
Upon the Muses' anvil; turn the same,

And himself with it, that he thinks to frame;
Or, for the laurel, he may gain a scorn,
For a good poet's made, as well as born.
And such wert thou. Look how the father's face
Lives in his issue; even so the race
Of Shakespeare's mind and manners brightly shines
In his well-turned and true-filed lines;
In each of which he seems to shake a lance,
As brandished at the eyes of ignorance.
Sweet Swan of Avon, what a sight it were
To see thee in our waters yet appear,
And make those flights upon the banks of Thames
That so did take Eliza and our James!
But stay, I see thee in the hemisphere
Advanced, and made a constellation there:
Shine forth, thou star of poets, and with rage,
Or influence, chide, or cheer the drooping stage;
Which, since thy flight from hence, hath mourned like
night,
And despairs day, but for thy volume's light.

—Ben Jonson.

Chapter II.

IMPORTANT EDITIONS OF THE PLAYS

Shakespeare's plays were written, not to be published and read, but to be acted upon the stage in the presence of an audience. Sometimes the circumstances under which a play was given demanded that slight changes be made. Accordingly, minor parts were omitted, new material was added, and other alterations were made to suit the occasion. These changes gave rise to various manuscripts for the same play, and naturally there were variations in the texts. J. L. Robertson, in his 'History of English Literature,' page 115, says, "It was a matter of great pecuniary importance to the actors to retain Shakespeare's plays in manuscript. None of the manuscripts have come down to us. The likelihood is that the originals perished in the Globe fire in the end of 1613.

Unfortunately Shakespeare did not supervise the publication of his plays. It is reported that he was very much displeased on account of the inaccuracies that appeared in those of his plays that were published during his lifetime. In the absence of any copyright law, such as we now

have, the practice of pirating plays was quite common. Heywood and Marston both complained of this practice. Stenographers would take down the plays while they were being acted on the stage, and afterwards have them printed without the consent of the authors. It is generally agreed that at least five of Shakespeare's plays first came to the press by some such surreptitious method: the first quarto versions of 'Romeo and Juliet' (1597), 'Henry V' (1600), 'The Merry Wives of Windsor' (1602), 'Hamlet' (1603), and 'Pericles' (1609). Some have suggested that to this list should be added the quarto versions of 'Richard III' (1597) and 'King Lear' (1608).

Due to an occasional lapse of memory of an actor and the inability of the stenographers to report quickly and accurately, many errors crept into the early manuscripts from which the first editions of the plays were printed. It may be that, owing to the faulty manuscripts from which the first editions were printed, there will always be differences of opinion in regard to some details, but in the main doubtless we now have the plays in their original form so far as their meaning is concerned.

Seventeen of Shakespeare's plays were first published in the form of pamphlets called quartos. Sixteen of these were published dur-

ing the lifetime of the author, from 1594 to 1609. The quarto version of 'Othello' did not appear until 1622. In 1623, seven years after the author's death, the First Folio was published, containing thirty-six of the plays. There were four of the folios, and 'Pericles' was added when they reprinted the Third Folio in 1664, completing the thirty-seven plays attributed to Shakespeare. The Fourth Folio was published in 1685. From time to time, eminent scholars have set themselves the task of improving the texts of the early manuscripts or of restoring the plays to the author's original texts. Among the many editions of the plays since the appearance of the Fourth Folio, perhaps the most important are those edited by the following writers:

1. Nicholas Rowe (1709); revised (1714).
2. Alexander Pope (1725).
3. Lewis Theobald (1734).
4. Sir Thomas Hanmer (1744).
5. William Warburton (1747).
6. Dr. Samuel Johnson (1765).
7. Edward Capell (1768).
8. Edmund Malone (1790).
9. Charles Knight (1844).
10. J. O. Halliwell-Phillipps (1865).
11. Richard Grant White (1865).
12. Cambridge Edition (1866) by W. G. Clark, J. Glover, and W. A. Wright; revised in 1893 by Dr. Wright. The Cambridge Edition, practically reprinted in the Globe Edition, is the one most generally accepted by all Shakespearean scholars.

In recent years a great many editions of individual plays have been prepared for school use, but the stress has been placed upon the interpretation of the subject-matter. The most exhaustive treatment of the individual plays is that given in the 'New Variorum Shakespeare', edited by Dr. H. H. Furness. This work was begun in 1871, and up to the present time, only eighteen plays have been published. Here is a list of the plays with the date of the copyright of each: 'Romeo and Juliet' (1871), 'Macbeth' (1873 and 1903), 'Hamlet' in two volumes (1877), 'King Lear' (1880 and 1908), 'Othello' (1886), 'The Merchant of Venice' (1888), 'As You Like It' (1890), 'The Tempest' (1892), 'A Midsummer Night's Dream' (1895), 'Winter's Tale' (1898), 'Much Ado About Nothing' (1899), 'Twelfth Night' (1901), 'Love's Labor's Lost' (1904), 'Antony and Cleopatra' (1907), 'Richard III' (1908), 'Cymbeline' (1913), 'Julius Caesar' (1913), 'King John' (1919). These immense volumes sum up the various opinions of scholars on the more important disputed points, and consequently they constitute a veritable Shakespearean library in themselves.

Chapter III.

THE GREAT ACTORS

In this short chapter, mention can be made of only the more important actors who have interpreted Shakespeare's plays and have kept them before the public for more than three hundred years. The great popularity which these plays have enjoyed has been due in a large measure to the efforts of the distinguished actors who have devoted their lives to the study of them and their presentation to the public.

A play, whether it be a tragedy, comedy, farce, or burlesque, is written with one object: to be presented on a stage and the characters impersonated by actors. However brilliant it may be in its literary form, its success largely, if not entirely, depends upon the ability of the actors who present it. The play is a vehicle that without motive power can be appreciated by only a limited number of readers, but given adequate presentation by competent actors, it becomes a source of entertainment, pleasure, and satisfaction to a multitude.

So it is with the dramatic compositions of Shakespeare. In spite of their literary excel-

lence, their imagination, their poetry, and their philosophy, had they never been acted, their characters visualized and vitalized by the genius of the actor, they would have been on library shelves and only read by a limited number of students and lovers of literature; but when the actor by his art impersonates the creations of the poet, assuming their dress, character, and carriage, simulating their emotions, giving them form, life, movement, and voice, conveying by delicate inflections the subtleties of thought and feeling designed by the author, they become living, breathing realities.

The plays of great dramatists are thus made known by their public presentation, not to the few, but to the many; and the truths of philosophy, the beauty of poetry, and the wealth of imagination of the poet's mind are made familiar to the world. For more than three centuries, the leading characters in the immortal works of William Shakespeare have been presented to the world by men and women of genius who have practically lived the characters for the time being, diversifying them with the varied qualities of their temperament and mental and spiritual conception.

Richard Burbage (1567-1619)

The first representative of the leading characters in Shakespeare's plays was Richard Burbage, whose father had been manager of the theater to which he succeeded. Richard Burbage was a man of many talents and much culture. He was three years younger than Shakespeare, and a strong friendship existed between them. Burbage was the original actor of Richard III, King Lear, Hamlet, and many other leading parts. A dramatic critic of his time writes that in the character of Hamlet, Burbage "held the audience spell-bound."

Hamlet was first produced at the Globe theater in 1602, and although Burbage was only thirty-five years of age at that time, he was a large, corpulent man and perspired very freely. To suit the physique of Burbage, it is said that Shakespeare inserted in the second scene of the fifth act the following words spoken by the Queen: "He's fat and scant of breath. Here, Hamlet, take my napkin, rub thy brows."

Thomas Betterton (1635-1710)

It was some years after Burbage had passed away before any actor of eminence appeared on the English stage; but in the latter part of the

seventeenth century Thomas Betterton achieved such distinction, principally in Shakespearean parts, that he was sent to Paris by the King to examine the French stage. On his return, shifting scenes were first used on the English stage instead of tapestry. Betterton was described as "the best English actor of his time." Addison writes eloquently of the wonderful agony of jealousy and the tenderness of love that Betterton showed in the character of Othello, and the immense effect he produced in the role of Hamlet.

It was during the career of Betterton that women first appeared on the English stage. Prior to his time female parts were played by shrill-voiced boys or half-shaven men; so that it is said, at a performance of 'Hamlet' when King James I was present, the manager begged his majesty's indulgence for a moment, as the Queen had not finished shaving!

The following is an extract from a license granted in 1662 by King Charles II of England for the employment of actresses: "Whereas the women's parts in plays have hitherto been acted by men, in the habits of women, at which some have taken great offense, we do permit and give leave, for the time to come, that all women's parts be acted by women."

Betterton married an actress, Mrs. Sanderson, who was inferior in dramatic art only to her husband, and their married life was one of perfect happiness. This great actor played Hamlet after he was seventy years of age, and on his death, at the age of seventy-five, was buried in Westminster Abbey, the last resting place of England's most honored dead.

Barton Booth (1681-1733)

Barton Booth was the first of that honored name to grace the stage with an intellectual dignity that it had not theretofore possessed. Booth was a gentleman by birth and education, and these advantages were apparent in his acting. He was intended for the church but ran away from school and went upon the stage.

His ability attracted the attention of Betterton, who became his patron and preceptor. He was held in repute second only to his instructor, but he lacked the versatility of Betterton, and was only completely successful in heavy tragic parts. He was a fine Othello and a grand King Lear, but his greatest success was in the character of Cato in Addison's tragedy of that name.

Doran quotes Aaron Hill as saying that "he was an actor who made 'points,'" and that one

of his secrets "was an adaptation of his look to his voice, by which artful imitation of nature, the variations in the sound of his words gave propriety to every change in his countenance." Booth was greatly esteemed for his blameless character and amiability. He died in 1733 at the age of fifty-two.

Charles Macklin (1697-1797)

Charles Macklin, an Irish actor, gave the first blow to the old school of acting, and aroused a desire for something new, fresh, and original. He had been discharged from the Lincoln's Inn Fields theater for proposing to play Shylock, in 'The Merchant of Venice,' as a tragic character, it having hitherto been presented as a broad comedy part. With reluctance but compelled by necessity, the managers of Drury Lane Theater accepted Macklin's proposition. The first performance of this new idea was given in January, 1741, and it took the town by storm. So intense was the malignity of his action and expression in the court scene that a shudder passed through the audience, which had before been accustomed to roar with laughter at the episode. Alexander Pope immortalized the actor's performance in the well known couplet:

"This is the Jew
That Shakespeare drew."

Macklin was the first actor to introduce some semblance of appropriate costume for the parts he played. Before his time all plays were dressed in the court costume of the period of their performance. Macklin played Shylock when over ninety years of age, and he lived to be one hundred.

David Garrick (1716-1779)

David Garrick was not only the foremost actor of his age, but probably the greatest actor that ever trod the English stage. He was well born and well educated. At the age of twenty-five, he made his first appearance at an obscure theater in London in the character of Richard III, and made an instantaneous success, at once achieving a position usually requiring years of study and experience. Avoiding the stiff declamation and stilted manners of his predecessors, he substituted nature and originality.

Engaged for Drury Lane Theater, the principal play-house in London, he appeared in an extensive repertoire of plays, principally Shakespearean, in which he charmed all classes; the learned and the ignorant, the cultured and the vulgar, great statesmen, poets, and even the

fribbles of fashion were all unanimous in his praise. Pope asserted, "That young man never had a rival and never will have a rival."

Subsequently becoming managing proprietor of Drury Lane, Garrick made Shakespeare once more popular by a series of revivals of the poet's plays with a very strong company of contemporary players and appropriate settings; in fact, he purified the stage of much of its grossness, and introduced a relative correctness of costume and decoration unknown before.

Little Davy, as Garrick was affectionately called, was equally at home in comedy as in tragedy. His repertoire of characters was remarkable, and included no less than twenty-seven Shakespearean roles. After Richard III, King Lear was Garrick's greatest performance, although he was most effective in Othello, Macbeth, and Hamlet.

Garrick's theory of acting was that emotion should not be real, but simulated, and in the intensity of his passion, the depth of his pathos, the tenderness of love, the ferocity of hate, and the consternation of fear, he was never equalled.

He was honored as no actor had been before him. After thirty-five years of unexampled prosperity he retired from the stage in 1776. He died

in 1779, and was buried with unusual honors among the noblest of the land in Westminster Abbey.

Sarah Siddons (1755-1831)

If David Garrick was the greatest actor in the history of the English stage, surely Mrs. Sarah Siddons was the greatest actress. Sarah Siddons, the daughter of Roger Kemble, manager of a company of strolling players (one of whom she married), became the most striking figure on the English stage at this period, already rich in ability and genius. Failing in her first appearance in London, as Portia in 'The Merchant of Venice,' she retired to the provincial theaters for some years, returning to London in 1782, where the success of her reappearance was equalled only by Garrick's triumph forty years before.

In her earlier years, it was in scenes of a tender and melting character that she exercised the strongest sway over an audience, but in Lady Macbeth she found the highest and best scope for her gifts. Her extraordinary and peculiar physical endowments—tall and striking figure, brilliant beauty, powerfully expressive eyes, and solemn dignity of demeanor—enabled her to confer a weird majesty on the character which inexpressibly heightened the tragic awe surround-

ing her fate; while the grandeur of her exhibition of the more terrible passions, as related to one awful purpose, held the audience spell-bound.

In the characters of Queen Katharine in 'Henry VIII,' Volumnia in 'Coriolanus,' and Hermione in 'The Winter's Tale,' Mrs. Siddons was no less successful than in Lady Macbeth; and during her distinguished career, she played nearly all of the heroines of Shakespeare's plays. Her methods of study and analysis of character were very thorough, and she possessed the courage of her convictions in a marked degree, discarding traditions and substituting natural and original business in her various characters. The business of washing her hands in pantomime, in the sleep-walking scene of Lady Macbeth, was first introduced by Mrs. Siddons, and is now invariably used with great dramatic effect.

Mrs. Siddons retired from the stage in 1812, at the age of fifty-seven, but appeared several times upon the reading platform before her death in 1831, when seventy-six years of age.

John Phillip Kemble (1757-1823)

John Phillip Kemble, eldest brother of Mrs. Siddons, was practically the successor of Garrick as the leading tragedian of the English stage,

to whom he was a complete contrast in person, temperament, and method. Profoundly intellectual, he awoke interest and discussion rather than enthusiasm. His Hamlet, Othello, and Macbeth were received with respect, and his Richard III, King John, and Wolsey, with but polite approval. In Coriolanus, however, the character of the noble Roman was so exactly suited to his powers that he not only played it with a perfection that has never been approached, but, it is said, unconsciously he allowed it to color his personal manner and modes of speech.

His tall and imposing person, noble countenance, and solemn and grave demeanor were uniquely adapted to the Roman characters of Shakespeare, while his elocutionary art and his fine sense of rhythm and emphasis enabled him to excel in declamation. He attempted some of the light comedy roles of Shakespeare without success. A witty critic remarked, "His smiles resembled the plating on a coffin. He was merry as a funeral, light as an elephant." He died in 1823, at the age of sixty-six.

Charles Kemble (1775-1854)

Charles Kemble was a younger brother of John Phillip, and the third of this talented family

to achieve distinction on the stage. In appearance he strongly resembled his distinguished sister, Mrs. Siddons, and was her junior by twenty years.

Charles Kemble was an ardent, graceful actor of culture and refinement. He excelled in the youthful heroes of Shakespeare, notably Romeo, Orlando, Antony, Prince Hal, Benedick, Edgar, Cassio, and Macduff. His great achievement, however, was the realization of a Hamlet, more akin to the poet's description than had ever before been presented. His graceful figure and refined features realized the perfect ideal of a young prince, while his keen intelligence and cultured mind conveyed the full meaning of the reflective philosophy with which Shakespeare has enriched the character.

Financial reverses for which Mr. Kemble was not responsible marred the happiness of his declining years, but he lived honored and esteemed to the age of seventy-nine.

Edmund Kean (1787-1833)

If the term genius can appropriately be used in describing the art of great actors, it certainly belongs to Edmund Kean. Closely following the career of men and women of superlative ability

in the tragic drama, Kean surpassed them all in the presentation of the intense passion of Shakespeare's great heroic characters.

Born in poverty, neglected in childhood, charitably befriended in youth, he started upon his career, exhibiting remarkable powers in mimicry; proud, erratic, and self-willed. A successful young entertainer, a strolling player with the responsibility of a family, precarious engagements in provincial theaters with indifferent appreciation, long periods of idleness, and consequent suffering and want make up the history of Edmund Kean prior to his appearance in London on February 26, 1814.

On the evening of that memorable day, Edmund Kean appeared at Drury Lane Theater in the character of Shylock, and wrested the crown of tragedy from the head of John Phillip Kemble, and for many years reigned undisputed monarch of the stage. He justified his popularity by subsequent performances of Richard III, Othello, and Iago, in which characters it may be doubted if Kean ever had an equal.

Kemble had reintroduced the cold impassionate style of acting after it had been reformed by Garrick, and Kean drove it from the boards. Coleridge said, "Seeing Kean act is like reading Shakespeare by flashes of lightning." and Hazlett

remarked, "His eye is never silent. His whole body acts." Kean shocked tradition by appearing in Shylock with a black wig and beard, and representing him as an injured and pathetic figure,—"more sinned against than sinning." He especially excelled as the exponent of passion.

Kean spared neither thought nor care in the preparation of a part. Tramping along lonely highways, he had meditated on the effects he might produce. Words and sentences were pronounced and spoken repeatedly in various tones until his ear caught the most effective key; expressions and gestures were practiced persistently before mirrors until his sense of fitness was satisfied; actions that subsequently seemed the inspiration of a moment were deliberately conceived and practiced; and no detail of the character was left unthought of or neglected. Genius he undoubtedly possessed, but he was wise enough to know that labor was absolutely necessary to its perfection.

Kean visited the United States in 1820, and repeated his British triumphs. 'The National Gazette' of New York said, "We saw the most complete actor, in our judgment, that ever appeared on our boards." Lacking restraint, Kean yielded to the intoxication of victory which had succeeded struggle, and wasted his health, en-

feebled his mind, and died at an age when other men rejoice in the fullness of their strength. He was but forty-six years old when he passed away.

Junius Brutus Booth (1796-1852)

The immediate successor of Edmund Kean was Junius Brutus Booth, a young actor with many characteristics of his illustrious predecessor, with whom he played subordinate, and finally leading, characters. Booth's ability was recognized, but not to the extent of his ambition; so in 1821 he left England for America, where he was received with great appreciation. After a brief return to England, he settled finally in the United States, founding the Booth family in this country and making his home at Belair, near Baltimore, Maryland.

It would be unjust to say that Booth imitated Kean, but his methods and abilities to portray intense emotions were similar. He especially excelled in depicting the fiercer passions, as hate, fear, scorn, revenge, despair, and the like; but in the softer emotions he was not so happy.

Like Kean, he was most successful in Shylock, Othello, Iago, Macbeth, and Richard III. The last mentioned part he played with such abandon to passion that he was at times overcome by his

own intensity. It is related that while playing Richard at the theater in Richmond, Virginia, in the terrific broad-sword combat that concludes the play, and in which Richard should be killed, Booth would not permit himself to be conquered by the Earl of Richmond, but continued to fight, forcing his adversary off the stage, through the stage door, into and across the street, and was only subdued by the combined efforts of a number of men employed in a neighboring livery stable, who disarmed him and brought him to his senses. He died on a Mississippi steamboat, on his return from a visit to New Orleans, in 1852.

William Charles Macready (1793-1873)

Sharing the favor of the public with Junius Brutus Booth in the years of Edmund Kean's decline in health and popularity, was a young actor by the name of William Charles Macready. He was of a very sensitive nature, of studious habits, and exemplary character, but lacked the fire and passion that distinguished the beforenamed actors.

Macready made his first appearance on the stage at the age of sixteen, and after the usual struggle with poverty, privation, and the pre-

carious conditions of a strolling actor's experience in the provincial theaters, he made his appearance in London in 1816, in a lurid old play called 'The Distressed Mother' and made a most favorable impression, which was subsequently increased by his performance of a round of popular Shakespearean parts.

Macready's appearance was not attractive in face or figure; in fact, one of the London newspapers declared he was "the plainest and most awkwardly made man that ever trod the stage." But sincerity of purpose, keen intelligence, conscientious study, and professional enthusiasm compensated for his physical imperfections. Deep study, mental discipline, self respect, and personal character were the factors in his success.

He practiced a method of study that was subsequently known as "The Macready School of Acting." It consisted of calculating with mathematical accuracy every movement, gesture, facial expression, even the inflection of the voice, for every part he played, and never deviating from it. He counted the very steps he was to take upon the stage before reaching a certain spot, or uttering a certain phrase, and he followed the same principle in raising the arm and the movement of the hands. For example, his directions would read like this: Take four steps to the

right—stop—look up—raise your right hand—droop the head—count three—raise the head—speak! It was the perfection of mechanical expression, but it destroyed all spontaneity.

Macready was the first actor to respond to a call before the curtain at the end of the play, and to reform the custom of actors' receiving monetary presents from their admirers. He was a man of great personal distinction, and did much to uphold the dignity of the actor's calling. He retired from the stage in 1851, and devoted his declining years to public welfare, particularly of the poor. He died highly esteemed, in 1873, at the advanced age of eighty years.

Edwin Forrest (1806-1872)

Contemporaneous with Macready on the stage of Great Britain, was Edwin Forrest in the United States of America. Born in 1806, appearing on the stage when fourteen years of age, after a stormy career in the primitive west, he became one of the most powerful tragedians in this or any other country, and ranked high among Shakespearean interpreters. In fact, he was the first American actor to whom the attribute of greatness fairly belongs. Forrest was a man of powerful physique, magnificent voice, and great strength of will.

His great Shakespearean parts were Othello, Macbeth, Richard III, Coriolanus, and King Lear. He excelled in the character of King Lear. It is related that Forrest, being complimented by a distinguished gentleman (the late Henry Watterson) on his **acting** of King Lear, replied: "Acting? I act Othello; I act Macbeth; but, by the lord, **I am King Lear**." On his death, Forrest bequeathed his very handsome house as a Home for indigent actors, and his fortune in trust to support it.

Charlotte Cushman (1816-1876)

What Mrs. Siddons was to England, what Rachel was to France, what Ristori was to Italy, was Charlotte Cushman to the American stage. The great Shakespearean impersonations of Miss Cushman were Queen Katharine in 'Henry VIII,' and Lady Macbeth. In Queen Katharine, she displayed her grand queenliness, her womanly sweetness and dignity; in Lady Macbeth, she was awful in her daring crime, and pathetic in the remorse and broken-hearted despair of the wife who had done all, and lost all, for love of the husband whose ruin was the only result.

Charlotte Cushman followed to some extent the Macready school of study, but with less

deliberation, and her reading was remarkable for its clearness of enunciation and propriety of emphasis. On her farewell to the stage in 1874, after forty-four years of active professional life, she was publicly presented (by the Mayor of New York City) with a golden wreath, bearing the inscription, **"C. C.—Palmam qui meruit ferat."** The horses were released from her carriage and their places taken by citizens, who drew her in triumph from the theater to her hotel.

Some idea of her poetic and artistic temperament can be had from her own words: "I think I love all arts equally, only putting my own just above others, because in it I recognize the union and culmination of my own. To me it seems as if when God conceived the world, it was Poetry; He formed it, and that was Scripture; He colored it, and that was Painting; He peopled it with living beings, and that was the grand, divine, eternal Drama."

Edwin Booth (1833-1893)

Edwin Booth, the most honored and loved actor on the American stage, played Hamlet with a dignified simplicity, gentleness, and grace that completely realized an ideal of the poet's con-

ception of the character. He played Hamlet for more than a hundred consecutive nights in New York, a record never before achieved in any country. He then built a very beautiful theater in New York, where he produced the plays of Shakespeare with an elaboration of detail and an archaeological accuracy never before attempted. His productions included 'Hamlet,' 'Romeo and Juliet,' 'Richard III,' 'Macbeth,' 'Othello,' and 'The Merchant of Venice.' He subsequently added 'Richard II' to his repertoire.

The characteristics of Edwin Booth's acting were, loyal adherence to the text of Shakespeare and a clear presentation of the obvious meaning. His conception of the character was never in doubt. Slight in frame and figure, he lacked the power of Forrest and Kean, but in poetic feeling and delicate artistry he excelled them both. In 1887 Booth formed a partnership with Lawrence Barrett, an actor of much merit, who popularized the play of 'Julius Caesar' by a striking performance of Cassius, and they continued to appear together till Barrett's death in 1891. Then Booth himself retired from the stage.

Mr. Booth founded and endowed the Players' Club in New York City, and was its first president. After his death, which was mourned by the entire country, the grateful beneficiaries of

the club erected to his memory a statue of the loved and honored actor, in the character of Hamlet, and it stands in Gramercy Park, opposite the Club house. In this home the great actor passed away in 1893.

Chapter IV.

HOW TO STUDY A PLAY

Some Difficulties

Every teacher has his own method, or should have, of procedure with the study of a play in the classroom, but some suggestions bearing on the subject will not be out of place here. There are some difficulties that should be recognized at the very beginning. In the first place, the teacher should take into consideration the meager preparation on the part of many of the high-school students for an intelligent study of a play, and should not become discouraged when the students find difficulties that he does not readily recognize as such. Their former reading has been in a much simpler form than the drama. They have studied simple narration, with no complication of plot, in the form of biographies, histories, and stories found in their school readers; they have read description in their geographies; and they are familiar with the exposition in their rhetorics, science texts, and other school books: but that is the extent of the preparation of many of them when they first approach the study of dramatic literature.

In the second place, the drama omits a great deal that must be supplied before one can get a complete understanding of its motive and purpose. For example, much that is given by way of description and explanation in a narrative is omitted in the drama, and supplied by scenery, stage setting, and action by the actors on the stage. When one only **reads** a play, he necessarily loses the effect of the scenery, actors' tone of voice, gestures, facial expression, in fact, **all** that belongs to the great art of acting. The experienced reader may, to some extent, supply these omissions if he has a constructive and vivid imagination, but youthful readers cannot readily do this. They are liable to get lost in the intricacies of plots, or fail to keep track of certain characters when they are not talking, or be unable to appreciate fully some passages because of the absence of scenery or the voice of the actor. To a large extent, the teacher can overcome these difficulties by clear explanations and helpful suggestions.

Structure of the Play

Some knowledge of the essential structure of a play will be helpful to a clear understanding and a proper appreciation of it. Every play must

have a struggle of some sort. The human will must be brought into strenuous action against an opposing force. Some leading character (or group of characters) must want something, and the exercise of the human will to supply that want must be the mainspring of the action. In the clashing of desires the will must be free, for little interest is taken in the conduct of irresponsible persons. If the obstacles against which the characters are struggling are insurmountable, such as the laws of nature, fate, or Providence, the characters meet with defeat and are overwhelmed, and the play is a tragedy. In comedy the leading characters are not overwhelmed, but they triumph over the opposing forces and gain their desires.

In the drama the presentation of the struggle follows a regular course. In the Shakespearean drama, particularly the tragedy, the five acts correspond in a measure with the five stages in the presentation of the struggle. The reader, or the audience, should know what had happened to bring on the struggle. This information is given in the first act of the play and is called the "introduction." Sometimes a prologue is used to furnish this introductory information, but usually it is found in the first act. The leading characters are introduced, and the "exciting

force" is present. The exciting force is that which starts the dramatic conflict. In the first act interest and curiosity are aroused.

The second act is devoted to the development of the action. The "rising action" usually has its beginning in the first act, then passes entirely through the second act and advances into the third act. It continues until the climax is reached. In the rising action the two opposing forces come together and the conflict is carried on. The cause of the contest becomes clear, and the character of the persons who are maintaining the conflict is made plain.

In the rising action the hero is moving forward in the conflict, but he reaches a place where he is checked by the opposing forces and he retreats. He changes from the offensive to the defensive. That turning point is called the "climax." In the Shakespearean play it is found in the third act. Readers do not always agree as to the precise event that should be considered the climax in a play. In 'Julius Caesar,' for instance, one person will maintain that the murder of Caesar is the turning point because Brutus felt it necessary to give reasons for the killing of Caesar. Another reader will claim that the turning point is Brutus's refusal to follow Cassius's advice not to allow Mark Antony to

speak at Caesar's funeral. Still another will contend that the real turning point is Mark Antony's address which arouses the citizens against the conspirators and puts Cassius and Brutus on the defensive. It is well for the student to decide for himself what the turning point is in a play; and he should be encouraged to defend his view in the recitation; for the discussion, even if it fails to bring about an agreement, tends to clear up matters in the play.

The "falling action," called also the "resolution," reaches from the climax to the "catastrophe," but is most prominently set forth in the fourth act. The falling action brings forward the characters on the opposing side, and the hero is left somewhat in the background. Events take place rapidly now, for the reader has already anticipated the outcome. If the events move slowly he will become impatient. He is anxious to see the finish.

The catastrophe is the conclusion, and is sometimes called the "denouement." It is the final outcome of the dramatic conflict. In tragedy it is usually the ruin or destruction of the leading characters. In comedy the end is generally a happy one.

The Reading of a Play

In the preface to his edition of Shakespeare's plays (1765), Dr. Samuel Johnson offers the following valuable suggestions:

"Let him that is yet unacquainted with the powers of Shakespeare, and who desires to feel the greatest pleasure that the drama can give, read every play, from the first scene to the last, with utter negligence to all his commentators. When his fancy is once on the wing, let it not stoop to correction or explanation. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue, and his interest in the fable [plot]. And when the pleasures of novelty have ceased, let him attempt exactness, and read the commentators."

Notwithstanding it has been a little more than a century and a half since the great literary dictator of the eighteenth century wrote the suggestions given above, yet nothing since Dr. Johnson's day has been written along the same line more helpful to the young student. It must be remembered that Shakespeare wrote his plays to be acted before the semi-medieval audiences of his own country and time. Education and culture were not then as general as they are now,

yet audiences at that time were able to grasp the author's meaning and derive great pleasure out of their attendance at the theaters. Shakespeare's plays were exceedingly popular in his own day.

The prime purpose of reading any piece of literature is to get the author's message. Then the student of today should approach the plays with confidence that they are not difficult to understand; that they are to be read for pure pleasure; and that he has now before him a rare treat which he expects to enjoy to the fullest extent. It has been suggested that one should read a play straight through the first time for the purpose of getting the story; he should read it through the second time with his attention on the beauties of the literature; and he should read it through the third time in order to study the philosophy of the author.

Some knowledge of the structure of the play is necessary to a full appreciation of the subject, and the more complete the knowledge the greater the appreciation; but the matter of working out details can be pushed too far with young students. In an article on 'How to Study Shakespeare,' Hamilton Wright Mabie stated the whole matter in a nutshell:

"The lover of Shakespeare begins by reading the plays for pure pleasure and ends by reading them for greater pleasure. In the meantime, he may, so to speak, have taken them to pieces, examined their construction, looked at the words in which they are written with a microscope, traced their historical connections, gone back to their sources. In doing this work of analysis—for it is necessary to take a thing to pieces in order to find out how it is put together—he may become so much interested in the detail of the work that he loses sight of Shakespeare altogether and becomes a student of language, grammar, the structure of style, the evolution of the drama. This is what sometimes happens to the scholar; in studying what may be called the mechanics of a work of art he loses sight of the art itself."

On taking up a play for study, the reader should inform himself of the location, country and city, in which the play is laid. Then he should study carefully the **dramatis personae**, for from that list of names he should learn who the leading characters are, their positions in life, and their relations to one another. This information is necessary at the very beginning. Then when he comes to study the scenes, he should try to vizualize them as much as possible. He

should imagine the characters in real life, mentally put himself in their place, think how they would look and act, and picture to himself their manners, gestures, and tone of voice. This method adds vividness to the play and understanding to the dialogues.

It is a good practice to condense the story in each scene to one or two short sentences of the reader's own composition. This is not only a good training in self-expression, but it is also the best means of gaining a clear conception of the plot. When all the scenes have thus been reduced to a few sentences, the reader will have his own outline, or synopsis, of the entire play. Next he might examine the acts to see how far the struggle advanced in each, and then try to state in a sentence the stage of the conflict in each act. The story may be told very briefly by acts. The reader's outline does not have to agree with any other outline; it may be an improvement over any other.

The Study of Human Nature

Shakespeare has surpassed all other writers in his analysis of character and his knowledge of human nature. One's success in any calling depends upon one's knowledge of human nature.

This has always been true. The ancient Greeks knew it, and Pope has only restated their thought in the following beautiful couplet:

> "Know then thyself, presume not God to scan;
> The proper study of mankind is man."

Shakespeare has individualized some two hundred and forty-six characters, representing all the conditions in life. The student may discuss and criticize any of these characters without fear of an action for libel or slander. By this process he may learn many of the principles of conduct which he can silently apply to those with whom he has commerce in actual life; whereas if he had to learn these principles through the discussions of the shortcomings of his neighbors he would probably bring himself to grief.

The character of Macbeth furnishes a good illustration of the fact that "The wages of sin is death." The same may be said of Lady Macbeth. A study of the influence of Iago upon the unsuspecting Othello helps to fortify one against hypocrisy in the garb of honesty. Then there are Brutus and Cassius who cause the death of Caesar. It should be noted that when Iago brings about the ruin of Othello and the conspirators destroy Caesar they also wreck themselves. It is a common rule in life that when a

character-destroyer tries to wreck the life of another person the result, if successful, is a "dog-fall"; that is, they both go down together.

But Shakespeare has given us kind Edgar, faithful Kent, good Cordelia, and generous Portia. All these various characters are with us today, but in different name and garb. We have to deal with them. It may seem that we meet up with Cassius and Iago more frequently than we do with Cordelia and Portia. Perhaps that is true, because the former are constantly in our midst, insidiously pursuing their evil bent; while the latter, in the modesty of their conscious integrity, shun the public gaze and quietly pursue their course of duty in the sphere in which God has placed them.

The student may be asked to write an essay on one of the characters in the play. This is a valuable class exercise, and when the student undertakes it, he should get his information out of the play and not from the commentaries. In fact, he should not read a commentary until he has thoroughly studied the play and formed a conception of the characters and their motives. Suppose the character of Macbeth is the subject for an essay. There are two sources of information about a man's character: what his associates think about him, and what he himself thinks and

does. The student should read what Duncan, Lady Macbeth, and other associates had to say about Macbeth in the play. Then read Macbeth's soliloquies and conversations with Lady Macbeth to get his own thoughts of right and wrong. Finally, note his conduct throughout the play. In this way the proper information can be obtained on which to base a true estimate of the character.

It is highly probable that differences of opinion will arise with reference to the characters in the plays. Questions of character cannot be answered to the satisfaction of everybody, probably not to the complete satisfaction of anybody, because, in the drama, just as in real life, we can know the facts of only a very small part of one's whole life; therefore it is not always an easy matter to determine what motives move one to action. Besides, a human character is a very complex thing, and good and bad are relative terms; no one is wholly either, but the predominating attribute determines the character.

Quotations

Shakespeare's plays teach great lessons in conduct, and they portray most vividly the effect of conduct on character. The false doctrine of

fatalism is set aside, and the true doctrine of the freedom of the will is put in its place. The characters are treated as free moral agents and held responsible for their own conduct. From the plays we may learn the important lesson that every man is the architect of his own fortune and the captain of his own soul. When people succeed in the world they are usually willing to accept the credit for their success; but when they fail they frequently would like to shift the blame from themselves to some one else, or to fate. But Shakespeare makes Cassius say,

> "The fault, dear Brutus, is not in our stars,
> But in ourselves, that we are underlings."

As a guide to conduct Shakespeare's plays rank next to the 'Bible.' The young student would do well to store his memory with the gems of thought that are scattered all through the plays. They will strengthen the memory, sharpen the wit, and serve as a guide in conduct. The teacher may point out some beautiful passages for the students to commit to memory, but each person should be encouraged to make his own selections. The passages should not be long. It is better to choose short passages and learn them for all time than to learn a long selection just for the

recitation. The length of quotations may be governed by the aptitude and desire of the student.

Most persons will want to learn the entire advice of Polonius to his son Leartes, in the third scene of the first act of 'Hamlet.' More wisdom is contained in those two dozen lines than can be found in the same number of lines anywhere else in literature, and that wisdom is just as much needed now as it was three hundred and twenty years ago. The selections picked out should be mastered. It is more important to know who spoke the lines, and under what circumstances, than to be able to tell in what act and scene they occur. The reason for giving the act and scene of a quotation is to enable a person to look it up and read it in its proper relation to the other parts of the play.

General Questions

Each play will suggest certain questions peculiar to it, but the following are general questions and may be asked about any play:

1. Is the title of the play appropriate?
2. Does the title give any indication as to the nature of the play?
3. What is the plot?

4. If there is more than one plot, which is the main story?
5. Does the under-plot sustain the main story, or does it divide the interest in the play?
6. What is the struggle?
7. What characters are maintaining the conflict?
8. Do the characters on each side seem to think they are in the right?
9. Is it clear that one side is right and the other wrong?
10. What do you think about it?
11. Is the outcome of the conflict satisfactory to you?
12. What happened before the play opens that brought on the conflict?
13. Where is the climax, or turning point?
14. What is the main theme of the play?
15. Who are the leading characters in the play?
16. Are they clearly drawn and well sustained?
17. Do they do the things that you think they should do under the circumstances?
18. Does the language of each character accord with his station in life?
19. Do you notice any development in character?
20. Do any of the characters change from good to bad, or **vice versa**?
21. Which interested you most, the development of the plot, or the peculiarities of the characters?
22. Does the play teach, directly or indirectly, a moral lesson?

23. Did the play give you a happier outlook on life, or did you feel depressed by it?

24. Can any one of the scenes be omitted without injury to the play?

25. If so, why was that scene put into the play?

26. In what country and about what date does the action take place?

27. Does the play truly portray the spirit, manners, and customs of the people?

28. Did you find any passages that you thought were worth committing to memory?

29. Can you classify the play as comedy, tragedy, or history?

30. Did you like the play? (Give reason for your answer.)

Chapter V.

OUTLINES OF THE PLAYS

1. Hamlet

The story of 'Hamlet' is an old northern legend, and was first published in the 'Historia Danica' written in Latin by Saxo Grammaticus about 1185. The scene is laid at Elsinore in Denmark in the early part of the tenth century, about 917. This tragedy is placed in the class of "tragedies of revenge" because the leading character undertakes to avenge the "foul and most unnatural murder" of his father, the king of Denmark. This is perhaps the most popular of Shakespeare's tragedies largely on account of the interest taken in the "melancholy Dane." Then, too, the play abounds in beautiful poetry, intense tragic emotion, and profound psychology.

OUTLINE BY SCENES

Act I.

Scene 1. Two soldiers of the watch, having seen the ghost of the late king Hamlet the two preceding nights, induce Horatio, who is incredulous, to watch the third night with them. The ghost appears. Horatio addresses it but it will not answer, and disappears at cock-crow. Horatio resolves to report its appearance to Prince Hamlet.

Scene 2. King Claudius announces to his court his marriage with the widow of the late king. The king and queen reprove Prince Hamlet for his excessive grief over his father's death. At the queen's request Hamlet promises not to return to the University at Wittenberg. Hamlet is indignant at his mother's hasty marriage to the new king. Horatio and the soldiers report the appearance of the ghost. Hamlet, amazed, decides to join them on their watch.

Scene 3. Laertes, after warning his sister Ophelia against the attentions of Hamlet, receives some sound advice from his father Polonius, and departs for France. Polonius endorses the warning to Ophelia.

Scene 4. Hamlet, Horatio, and the soldiers meet upon the platform of the fortifications at midnight. Hamlet discourses on the prevailing vice of drunkenness in Denmark. The ghost appears and beckons Hamlet to follow it to a more remote part of the platform, which he does against the efforts of his friends to restrain him.

Scene 5. The ghost informs Hamlet that his father was murdered by his uncle, the present king, and urges him to avenge his death. Hamlet undertakes to do so. Horatio and his friends appear. Hamlet forms a tentative plan to assume insanity for his purpose, and exacts a solemn oath of secrecy from Horatio and the watch.

Act II.

Scene 1. Polonius sends money to his son Laertes in Paris by his servant Reynaldo, and instructs him to inquire into the conduct of Laertes and report back to him.

Ophelia, very much affrighted, describes to her father a disordered visit of Hamlet to her chamber, and her father decides to report the matter at once to the king.

Scene 2. Rosencrantz and Guildenstern are sent for by the king to learn the cause of Hamlet's supposed distraction. Polonius insists that the unrequited love of Ophelia is the cause. Hamlet meets his old school-fellows, Rosencrantz and Guildenstern, and discovers that they are sent as spies on his conduct. The players are introduced. Hamlet is much impressed by the sincerity of the chief player, and decides to represent a certain play before the court in the hope that the king may betray his guilt.

Act III.

Scene 1. The two "sponges" from Wittenberg fail to discover the cause of Hamlet's apparent insanity. The king and Polonius, in concealment, listen to an interview they have contrived between Hamlet and Ophelia, without result.

Scene 2. Hamlet gives instruction to the player, explains the province of the drama, and pays a glowing tribute to Horatio, his friend. The mimic play is presented, and the king, conscience-stricken, betrays himself. Hamlet is convinced of the truth of the ghost's revelation, and proceeds to the chamber of his mother, who has sent for him.

Scene 3. The king, alarmed at Hamlet's proceedings, determines to send him to England; and self-communing on his crime falls on his knees in prayer. Hamlet in passing, sees the king on his knees and is about to dispatch him, when realizing he is at prayer, hesitates and passes on.

Scene 4. The queen and Polonius are awaiting Hamlet. Hearing his approach, Polonius hides behind the tapestry. Hamlet enters and greets his mother harshly. She, fearing his violence, calls for help. Polonius, from his hiding place, also calls. Hamlet, thinking it to be the king, thrusts his rapier through the tapestry and kills Polonius. Continuing his reproaches, Hamlet's passion rises and the ghost appears reminding him of his pledge. Awed by the appearance of the ghost, Hamlet becomes temperate and mother and son part with a better understanding.

Act IV.

Scene 1. The king, on being informed by the queen of the death of Polonius, decides to send Hamlet away at once. He sends Rosencrantz and Guildenstern in search of Hamlet.

Scene 2. The seekers find Hamlet who accompanies them to the king.

Scene 3. The king questions Hamlet with very unsatisfactory results. Hamlet takes his leave for England.

Scene 4. Hamlet, on his way to the coast, meets Fortinbras and his forces, and he contrasts his own inactivity with the energy of this delicate Norwegian Prince to his own self-reproach.

Scene 5. Laertes, returning from France, learns of his father's death, demands justice from the king, and finds his sister Ophelia has lost her reason.

Scene 6. Horatio receives a letter from Hamlet who is now prisoner on a pirate ship.

Scene 7. Laertes and the king, hearing of Hamlet's return to Denmark, arrange a plot to take his life. Ophelia is accidentally drowned.

Act V.

Scene 1. Two grave-diggers, thinking Ophelia committed suicide, discuss the propriety of giving her Christian burial. Hamlet and Horatio by the side of the grave moralize on life. The body of Ophelia is buried without service, Laertes expresses indignation and grief, Hamlet is offended, an unseemly struggle takes place between them, they are separated, and Hamlet leaves the churchyard in anger.

Scene 2. Hamlet recounts his adventures to Horatio. Osric, on a wager by the king, invites Hamlet to a trial of skill with the foils with Laertes. Hamlet accepts the challenge. The Court assembles, the foils are brought, Laertes selects a foil with an unbated and envenomed point, fatally wounds Hamlet in the encounter, and is himself wounded by an exchange of foils. The queen drinks a poisoned draught prepared for Hamlet. The dying Laertes reveals the treachery of the king. Hamlet kills the king with the poisoned foil and himself dies in the arms of his true friend Horatio.

OUTLINE BY ACTS

Act I. Hamlet undertakes to avenge his father's death.

Act II. They seek the cause of Hamlet's supposed madness.

Act III. Hamlet is convinced of the king's guilt.

Act IV. The king plans to have Hamlet killed.

Act V. Hamlet kills the king, and his father's death is avenged.

QUOTATIONS FROM HAMLET

1. Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst, like a puffed and reckless libertine,
Himself the primrose path of dalliance tread,
and recks not his own rede.—Act I, scene 3.

2. The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel:
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade.
—Act I, scene 3.

3. Costly thy habit as thy purse can buy;
But not expressed in fancy: rich, not gaudy;
For the apparel oft proclaims the man.
—Act I, scene 3.

4. This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
—Act I, scene 3.

5. Meet it is I set it down,
That one may smile, and smile, and be a villain.
—Act I, scene 5.

6. Doubt that the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt my love.—Act II, scene 2.

7. Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.—Act III, scene 1.

8. What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
—Act IV, scene 4.

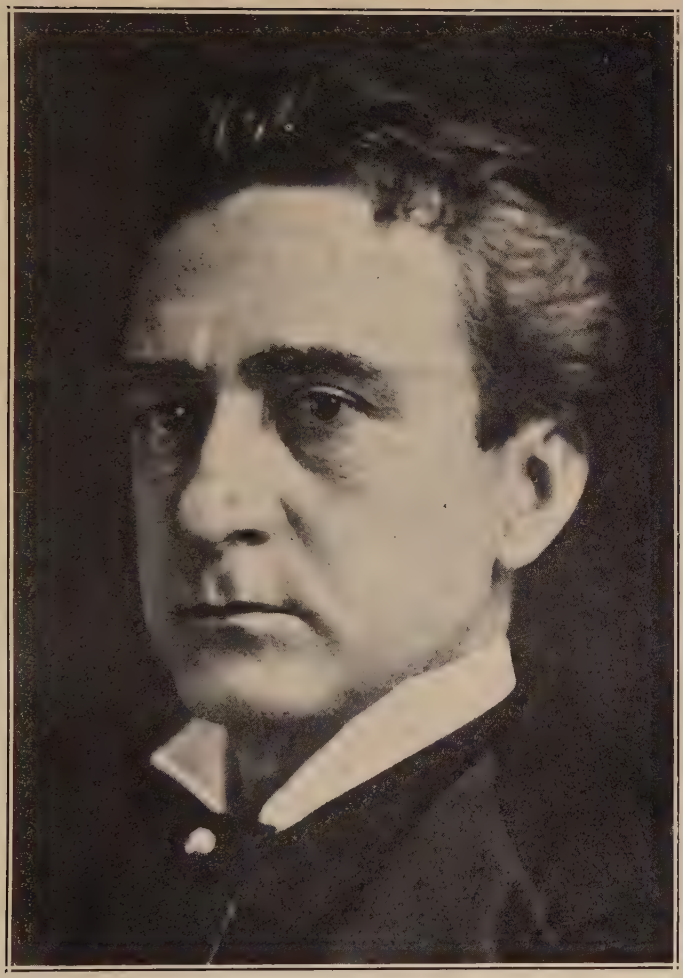
9. When sorrows come, they come not single spies,
But in battalions.—Act IV, scene 5.

10. There's a divinity that shapes our ends,
Rough-hew them how we will.—Act V, scene 2.

EDWIN THOMAS BOOTH

Edwin Booth was born at Belair, Maryland, November 13, 1833. He was the son of the distinguished actor, Junius Brutus Booth. Edwin made his first stage appearance in Boston at the age of sixteen. He traveled extensively both in this country and abroad. He made two trips to Europe, and each time he was received with great enthusiasm both in England and in Germany. While in London in 1882, Sir Henry Irving invited him to join him in a series of performances in 'Othello.' Booth accepted, and one night Booth would take the role of Othello and Irving the role of Iago, and the next night they would exchange parts.

Booth had a keen sense of humor, but was very modest, always avoiding notoriety. Irving considered him the finest reader he had ever heard. It is said that those who have heard the music of his voice and were moved by the exquisite beauty of his utterances will never forget the charm of his speech. Like other masters of the art of acting, Booth played many parts. He was most appreciated in the roles of Hamlet, Iago, Shylock, and Richard III. Hamlet was his favorite role, and he held that the madness of Hamlet was assumed. He said, "I do not consider Hamlet mad except in craft." He died in New York City, June 7, 1893.



Edwin Booth

2. Othello

The story of 'Othello' was taken from the seventh novel of Giraldi Cinthio's 'Hecatommithi.' The first act takes place in Venice, and the others (nearly 2000 miles away) on the island of Cyprus, probably before the castle of Famagusta. The time represented is between 1569 and 1571. When this great tragedy of passion was produced the author's dramatic power was at its height. The outstanding creation in the play is Iago, who holds the center of the stage throughout the entire play. He is a marvelous study of intellectual depravity and hypocrisy. He has a subtle influence over the other characters and a deceptive power which causes them to commit crimes. This play, more than any other piece of literature, portrays in a most skillful manner the horrible evils of that "green-eyed monster" called jealousy.

OUTLINE BY SCENES

Act I.

Scene 1. Iago confides to Roderigo his reasons for accepting service with Othello, and plots to disturb Othello's happiness.

Scene 2. Othello, having married Desdemona, is summoned before the Duke of Venice to answer charges of having used unlawful means to win her love.

Scene 3. Othello justifies his wooing of Desdemona, and is ordered to Cyprus to put down a revolt of the Turks on that island. Desdemona is granted permission to accompany him.

Act II.

Scene 1. Othello having been delayed by a storm, Desdemona arrives in Cyprus before him and is received by Cassio. Othello arrives and is enthusiastically welcomed, and he appoints Cassio officer of the watch. Iago plots with Roderigo to ruin Cassio.

Scene 2. A herald makes proclamation of rejoicing for the destruction of the Turkish fleet and the end of the war.

Scene 3. Iago induces Cassio to take some wine. Cassio becomes intoxicated, engages in a drunken broil, and the town and citadel are aroused. Othello learning the cause dismisses Cassio in disgrace. Iago, plotting further mischief, urges Cassio to solicit Desdemona to plead for his reinstatement.

Act III.

Scene 1. Cassio seeks an interview with Desdemona.

Scene 2. Othello sends dispatches to Venice and inspects the fortifications of Cyprus.

Scene 3. Desdemona pleads with Othello to reinstate Cassio. Iago arouses the jealousy of Othello by intimating that Desdemona is in love with Cassio.

Scene 4. Othello accuses Desdemona of giving Cassio an embroidered handkerchief (which she has lost, and Iago found) as a love token.

Act IV.

Scene 1. Iago continues to incense Othello against Desdemona and Cassio till in his frenzy he determines to kill Desdemona, and Iago undertakes to account for Cassio.

Scene 2. Othello questions Emilia who defends Desdemona. Roderigo demands an accounting from Iago of money and jewels he has from him as gifts to Desdemona.

Scene 3. Desdemona at Othello's direction retires to bed, after Emilia had endeavored to comfort her.

Act V.

Scene 1. Iago induces Roderigo to attack Cassio in the street. Roderigo is killed in the encounter, and Cassio treacherously wounded by Iago.

Scene 2. Othello smothers and afterwards stabs Desdemona to death in her bed. Emilia asserts her innocence and Iago's guilt. Iago kills Emilia, is pursued and taken prisoner. Othello, learning the deception of which he has been the victim, kills himself.

QUOTATIONS FROM OTHELLO

1. I will wear my heart upon my sleeve
   For daws to peck at.—Act I, scene 1.

2. 'Twas strange, 'twas passing strange.
   —Act I, scene 3.

3. I am nothing, if not critical.—Act II, scene 1.

4. O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil.
—Act II, scene 3.

5. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse steals trash; 'twas something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him,
And make me poor indeed.—Act III, scene 3.

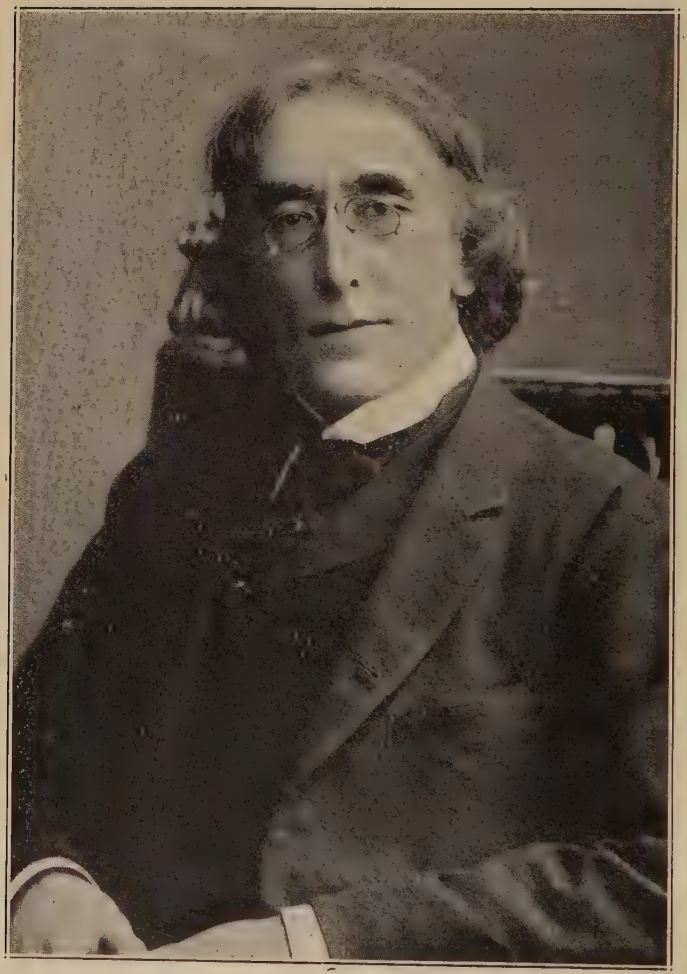
6. O beware, my lord, of jealousy;
It is the green-eyed monster which doth make
The meat it feeds upon.—Act III, scene 3.

7. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ.—Act III, scene 3.

8. When I have plucked thy rose
I cannot give it vital growth again,
It needs must wither.—Act V, scene 2.

9. Like the base Indian, threw a pearl away,
Richer than all his tribe.—Act V, scene 2.

10. Drop tears as fast as the Arabian trees
Their med'cinable gums.—Act V, scene 2.



Sir Henry Irving

SIR HENRY IRVING

Sir Henry Irving was born in England, February 6, 1838. His name originally was John Henry Brodribb, but his stage name of Irving was legalized by royal license in 1887. At the age of eighteen he made his first stage appearance in the character of Matthais in the 'Bells' under an American manager named Bateman. His advance was rapid and substantial. In 1883 he brought his company, with Ellen Terry as the leading lady, to the United States where he was given a hearty welcome. He was knighted in 1895, and was the first actor ever to receive this honor.

Irving played successfully many parts, but his greatest powers were exhibited in the characters of Hamlet, Othello, Shylock, and Richard III. Like Booth, Irving treated Hamlet as assuming madness. October 13, 1905, he died suddenly only a few hours after a performance of Tennyson's 'Becket', a drama which he had rearranged for the stage in 1893. He was buried in Westminster Abbey by the side of the ashes of David Garrick near Shakespeare's monument. Irving was England's greatest actor since David Garrick. Irving had two sons, Henry Brodribb (1870—) and Lawrence (1872-1914). Like their distinguished father, both sons gained renown as actors, authors, and theatrical managers.

3. The Merchant of Venice

The plot of 'The Merchant of Venice' is based upon two very old legends: the story of the caskets, used in the play to test the worth of Portia's true lover; and the story of the pound of flesh, used to put Antonio's friendship to the test. The unity of the play is secured by a very skillful blending of these two stories. The theme is friendship, and that trait of Antonio's character is put to the extremest test, almost to the "laying down of his life for his friend" Bassanio. There is a tragic element running through the play up to and including the fourth act, but the tragedy is averted by the shrewdness of Portia's argument. When the trial scene is over and Antonio is safe, the young people set out for Portia's home in Belmont where joy reigns unrestrained. The time represented is about 1577.

OUTLINE BY SCENES

Act I.

Scene 1. Antonio, a prosperous merchant of Venice, answers the jests of his friends on his sadness. Bassanio, a young nobleman, confesses his extravagance and asks a second loan to enable him to become a suitor for the hand of Portia, a rich heiress of Belmont.

Scene 2. Portia's hand is to be won by choosing the right casket out of three: one of gold, one of silver, and one of lead. Portia and her companion Nerissa discuss the many suitors who come to make their choice. The arrival of the Prince of Morocco is announced.

Scene 3. Bassanio, who is subsequently joined by Antonio, seeks a loan of 3000 ducats from Shylock the Jew. Shylock lends the money on the security of a bond signed by Antonio that forfeits a pound of his flesh if it is not paid on maturity.

Act II.

Scene 1. Portia welcomes the Prince of Morocco and informs him of the conditions in the choice of the caskets.

Scene 2. Launcelot Gobbo leaves the service of Shylock and enters that of Bassanio. Gratiano successfully requests permission to accompany Bassanio to Belmont.

Scene 3. Launcelot takes leave of Jessica, Shylock's daughter, who confesses her love for Lorenzo, a young Christian, and to whom she sends a letter by Launcelot.

Scene 4. Lorenzo receives Jessica's letter and arranges to elope with her during the carnival that night.

Scene 5. Shylock, preceded by Launcelot, goes to a farewell supper given by Bassanio. Jessica is left alone in the house.

Scene 6. Jessica, disguised as a boy, and taking much gold and many jewels, elopes with her Christian lover, Lorenzo.

Scene 7. The Prince of Morocco chooses the golden casket, and departs from Belmont.

Scene 8. Salarino and Salanio discuss the rage and grief of Shylock on the loss of his daughter and his gold, and the reported loss of one of Antonio's ships at sea.

Scene 9. The Prince of Arragon arrives, makes choice of the silver casket, and takes his leave. The arrival of Bassanio is announced.

Act III.

Scene 1. Salarino and Salanio arouse the passion of Shylock, who threatens to have his revenge on Antonio. Tubal returns from an unsuccessful search for Jessica, but tells Shylock of her prodigality with his gold and jewels.

Scene 2. Bassanio chooses the leaden casket and wins Portia, who then gives him a ring and makes him promise never to part with it. Salanio brings news that Antonio's heavy losses have caused the forfeiture of his bond, and that Shylock demands the penalty, a pound of flesh from Antonio's body. Portia demands that they be married at once and that Bassanio, with abundant gold, depart immediately for Venice to aid his friend.

Scene 3. Antonio, in the custody of a jailer, appeals for hearing to Shylock in vain, and resigns himself to his fate.

Scene 4. In her prospective absence, Portia leaves the management of her household to Lorenzo and Jessica, then puts a secret design into active execution.

Scene 5. Launcelot, Lorenzo, and Jessica indulge in a little verbal pleasantry. Lorenzo, annoyed, dismisses Launcelot, and he and Jessica extol Portia.

Act IV.

Scene 1. The cause of Shylock against Antonio is on trial before the Duke of Venice. Portia, disguised as a doctor of law, enters to plead the cause of Antonio. Antonio is vindicated and Shylock charged with conspiring against the life of Antonio. Shylock is pardoned on condition that he become a Christian and give Antonio the use of his wealth to be rendered to Lorenzo and Jessica at Shylock's death. Portia refuses pay for her services but asks a ring of Bassanio, which he refuses.

Scene 2. Portia and Nerissa prepare to return to Belmont. Gratiano overtakes them and gives Portia the ring.

Act V.

Scene 1. Portia and Nerissa return to Belmont, followed by Bassanio, Antonio, and Gratiano. Some amusing complications occur over the gift of the ring, but everything is satisfactorily explained. Antonio's reported lost ships have come to port, and the future fortune of Lorenzo and Jessica is secured and happiness reigns supreme.

QUOTATIONS FROM THE MERCHANT OF VENICE

1. I hold the world but as the world, Gratiano,
   A stage where every man must play a part.
   —Act I, scene 1.

2. Gratiano speaks an infinite deal of nothing, more than any man in all Venice.—Act I, scene 1.

3. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces.—Act I, scene 2.

4. Love is blind and lovers cannot see
The pretty follies that themselves commit.
—Act II, scene 6.

5. Hanging and wiving goes by destiny.
—Act II, scene 9.

6. The world is still deceived with ornament.
—Act III, scene 2.

7. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.—Act IV, scene 1.

8. The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
—Act V, scene 1.

9. How far that little candle throws his beams!
So shines a good deed in a naughty world.
—Act V, scene 1.

10. If I could add a lie unto a fault,
I would deny it.—Act V, scene 1.

4. Henry VIII.

The play of 'Henry VIII' is the last of a panorama of historical incidents beginning with 'King John' and including 'Richard II', 'Henry IV' in two parts, 'Henry V,' 'Henry VI' in three parts, and 'Richard III.' Shakespeare has followed history to a great extent, but he has not hesitated to violate fact for dramatic effect and other reasons. The principal characters are Cardinal Wolsey and Queen Katharine, both of whom die before the end of the fourth act. The latter part of the play represents the coronation of Anne Bullen as Queen, the appointment of Cranmer the protestant as Archbishop of Canterbury, and the baptism of Princess (afterwards Queen) Elizabeth, in whose reign Shakespeare lived and wrote. The time represented is from June, 1520 to September 10, 1533.

OUTLINE BY SCENES

The Prologue

The prologue announces that the play is to be a sad one.

Act I.

Scene 1. The Duke of Norfolk describes the magnificence of the "Field of the Cloth of Gold." Buckingham is incensed at the arrogance of Cardinal Wolsey, and is subsequently arrested on a charge of high treason.

Scene 2. Katharine intercedes for the common people, who are overburdened with taxes. King Henry shows his confidence in Wolsey in spite of the charges made against him, and commands that Buckingham be brought to immediate trial.

Scene 3. After describing the influence of French fashions on the English customs, a group of English gentlemen proceed to a grand entertainment given by Cardinal Wolsey.

Scene 4. At the Cardinal's entertainment, King Henry meets Anne Bullen and becomes enamored of her.

Act II.

Scene 1. The Duke of Buckingham is executed on the charge of high treason, and Gentlemen discuss the rumored separation of Queen Katharine and the King.

Scene 2. The King, assuming conscientious scruples, decides to divorce Queen Katharine.

Scene 3. King Henry bestows honors and emoluments upon Anne Bullen.

Scene 4. The trial of Queen Katharine meets with no results, greatly to the anger of King Henry.

Act III.

Scene 1. Cardinals Wolsey and Campeius endeavor to induce Queen Katharine to consent to a divorce from King Henry.

Scene 2. King Henry discovers Wolsey's duplicity, privately marries Anne Bullen, and deprives Wolsey of his place and honors. Wolsey speaks his farewell to Cromwell.

Act IV

Scene 1. Anne Bullen passes on her way to be crowned Queen to King Henry.

Scene 2. Griffith describes the last hours and death of Wolsey to Queen Katharine, who sends gentle messages to the King and then peacefully passes away.

Act V.

Scene 1. Cranmer, accused by enemies, is encouraged by the King to face them. Princess Elizabeth is born.

Scene 2. Cranmer, the Archbishop of Canterbury, is maliciously forced to wait outside the door of the Council Chamber with grooms and lackeys.

Scene 3. Cranmer is accused of heresy, and is about to be committed to the Tower, when he is liberated and honored at the King's command. Henry plans to christen Elizabeth, and makes Cranmer the godfather.

Scene 4. The people gather to witness the christening of Elizabeth.

Scene 5. Princess Elizabeth is christened with great ceremony, and Cranmer prophesies her future glory.

OUTLINE BY ACTS

Act I. Wolsey's power is manifested, and Henry meets Anne Bullen.

Act II. Henry bestows honors upon Anne Bullen, and the divorce trial fails.

Act III. Henry secretly marries Anne Bullen, and Wolsey falls.

Act IV. Anne is crowned, and Wolsey and Katharine die.

Act V. Elizabeth is christened, and Cranmer prophesies her future glory.

The Epilogue

The epilogue explains why people attend shows.

QUOTATIONS FROM HENRY VIII

1. Heat not a furnace for your foe so hot
That it do singe yourself.—Act 1, scene 1.

2. New customs,
Though they be never so ridiculous,
Nay, let 'em be unmanly, yet are followed.
—Act I, scene 3.

3. Now I would pray our monsieurs
To think an English courtier may be wise
And never see the Louvre.—Act I, scene 3.

4. I swear, 'tis better to be lowly born
And range with humble livers in content,
Than to be perked up in a glistering grief
And wear a golden sorrow.—Act II, scene 3.

5. But all hoods make not monks.—Act III, scene 1.

6. Heaven is above all yet; there sits a judge
That no king can corrupt.—Act III, scene 1.

7. O Cromwell, Cromwell!
Had I but served my God with half the zeal
I served my king, He would not in mine age
Have left me naked to mine enemies.
—Act III, scene 2.

8. Let all the ends thou aimst at be thy country's,
Thy God's, and truth's.—Act III, scene 2.

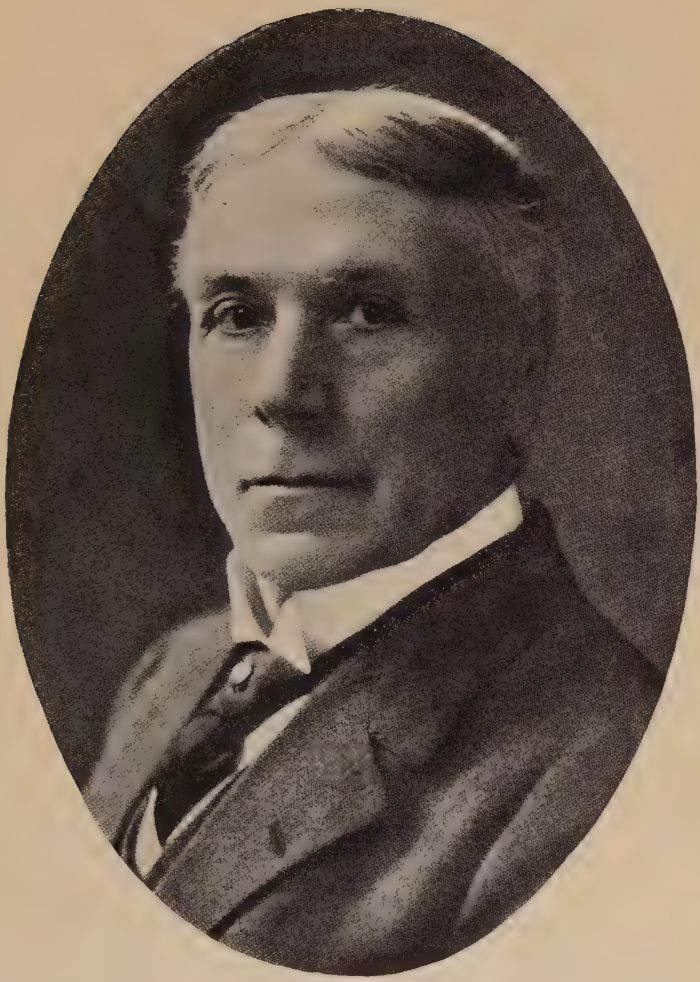
9. Men's evil manners live in brass; their virtues
We write in water.—Act IV, scene 2.

10. Do my Lord of Canterbury a shrewd turn, and he's
your friend for ever.—Act V, scene 3.

FREDERICK WARDE

Frederick Warde, an American actor and author, was born at Deddington, Oxfordshire, England, February 23, 1851. From early childhood he had a desire to become an actor and he made his first stage appearance at the age of sixteen. He continued to act in English cities until 1874, at which time he came to the United States and for three years was the leading man at Booth's Theater in New York City. Afterwards he supported Edwin Booth and John McCullough for a while, but in 1881 he began starring as a tragedian, and he has presented Shakespeare's plays in nearly every important city in this country. He has lectured extensively on Shakespearean and other subjects. In 1913 he published 'The Fools of Shakespeare' and in 1920, his 'Fifty Years of Make-Believe.'

Warde has a wide range, but perhaps his histrionic powers are best exhibited in the roles of King Lear, Mark Antony, Prospero, and Iago. 'King Lear' is his favorite play. For four years he acted the role of Fray Junipero Serra in the great 'Mission Play' at San Gabriel, California. He is master of the art of acting, and his fine personal bearing, his splendid voice, and his profound conception of the plays he presents have kept him a favorite among theater-goers for a half-century.



FREDERICK WARDE

5. King Lear

Parts of the story of this great tragedy are found in the 'Gesta Romanorum,' the 'Faerie Queene,' and Holinshed's 'Chronicles.' The latter was perhaps the principal source used by Shakespeare. The action takes place in Britain along in the ninth century, B. C. To relieve his declining years of the cares of state, King Lear partitions his kingdom into three parts with the purpose to bestow it on his three daughters, Goneril, Regan, and Cordelia. The latter, offending him, is disinherited and the country is divided between Goneril and Regan upon condition that they afford, by alternate months, shelter, food, and entertainment for himself and one hundred knights. The filial ingratitude of these two daughters is the subject of the play. The subordinate, or under plot, involving Gloster and his sons Edgar and Edmund, is upon the same theme.

OUTLINE BY SCENES

Act I.

Scene 1. The principal characters are introduced, and Lear divides his kingdom between Goneril and Regan. Cordelia is disinherited against the protest of Kent, who is banished for his loyalty. The king of France claims the hand of Cordelia and departs with her to his own country.

Scene 2. Edmund, Gloster's illegitimate son, informs us of a design to incense his father against his brother Edgar, which he immediately puts into effect.

Scene 3. Goneril instructs Oswald, her steward, to treat Lear and his knights with disrespect with the purpose to provoke the anger of Lear.

Scene 4. Kent, in the disguise of a peasant, seeks and obtains service with Lear, and chastises Oswald for disrespect to the king. Goneril in anger deprives Lear of half of his attendants. Lear curses his eldest daughter and leaves for the home of Regan, to whom Goneril has written urging her to follow her example.

Scene 5. Lear, accompanied by his fool who warns him of what he may expect, leaves for the home of Regan.

Act II.

Scene 1. Edmund continues his treachery to his brother, and endeavors to cause dissension between Duke Albany and Duke Cornwall, the respective husbands of Goneril and Regan.

Scene 2. Kent and Oswald arrive simultaneously at Gloster's castle. Kent again chastises Oswald, for which he is set in the stocks by order of Regan and Cornwall.

Scene 3. Edgar decides to disguise as a Bedlam beggar for protection.

Scene 4. Lear, on arriving at Gloster's castle, finds himself unwelcomed by Regan, who has degraded his messenger Kent and would deprive him of the balance of his

train. Goneril arrives and joins her sister in her maltreatment of their father. Lear, in rage and grief, fearing the loss of his reason, leaves them, and the doors of the castle are closed against him.

Act III.

Scene 1. Kent endeavors to communicate with Cordelia who has landed at Dover.

Scene 2. The storm breaks and Lear is exposed to all its severity until rescued by Kent. The fool makes a prophecy.

Scene 3. Gloster confides to Edmund his design to give aid to Lear.

Scene 4. Kent and the fool lead Lear to a wretched hovel where they find the disguised Edgar. Lear's mind begins to wander.

Scene 5. Edmund betrays his father, Gloster, to Cornwall.

Scene 6. Lear, his mind wandering, holds an imaginary trial of his daughers, in which the fool and Edgar join. Gloster enters and warns them to flee to Dover.

Scene 7. Cornwall and Regan, learning that Cordelia's army has landed and that Gloster had aided the king, pluck out the old Duke's eyes. Cornwall is slain by a servant who resents their unnatural cruelty.

Act IV.

Scene 1. Gloster, led by an old man, meets with Edgar, who becomes his guide and leads him to Dover.

Scene 2. Goneril seeks the love of Edmund, and is reproached by Albany, her husband, for her treachery and treatment of the king.

Scene 3 A gentleman describes to Kent the sorrow of Cordelia at the recital of the sufferings of her father.

Scene 4. Cordelia orders a search for her father, and she is informed that rest and repose may restore his reason.

Scene 5. Regan, suspicious of her sister's designs on Edmund, sends him a note by Oswald, whom she instructs to slay Gloster if he finds him.

Scene 6. Edgar makes blind Gloster believe that he has leaped over Dover cliff, but has been saved by a miracle. Oswald appears and attacks Gloster, but is slain by Edgar, who finds Goneril's letter disclosing her plots.

Scene 7. Rest having partially restored Lear to reason, he recognizes his daughter Cordelia, who prepares for the battle.

Act V.

Scene 1. The British prepare for battle. Edmund, having proposed love to Goneril and Regan, designs to be false to both.

Scene 2. Cordelia in command leads her army against the forces of her sisters. Cordelia's army is defeated, and she and her old father are taken prisoners.

Scene 3. Edmund's treachery is discovered. Goneril, having poisoned Regan to prevent her getting Edmund, commits suicide. Edmund is killed in a duel with Edgar. Cordelia is hanged in prison, Lear dies of grief, and Edgar and Kent rule in Britain.

OUTLINE BY ACTS

Act I. Lear divides his kingdom between Goneril and Regan and disinherits Cordelia. Goneril makes a quarrel with Lear and he leaves for Regan's.

Act II. Goneril and Regan both refuse to receive Lear's knights and he is turned out into a terrible storm at night.

Act III. Lear and Kent depart for Dover, where Cordelia and her army have landed.

Act IV. Lear awakes from a long sleep and finds himself partially restored from his mental wanderings, and in the care of Cordelia.

Act V. Lear and Cordelia meet defeat and death, and Edgar and Kent rule in Britain.

QUOTATIONS FROM KING LEAR

1. Mend your speech a little,
   Lest it mar your fortunes.—Act I, scene 1.

2. Ingratitude, thou marble-hearted fiend,
   More hideous when thou showest thee in a child
   Than the sea-monster.—Act I, scene 4.

3. How sharper than a serpent's tooth it is
   To have a thankless child.—Act I, scene 4.

4. Fathers that wear rags
   Do make their children blind;
   But fathers that bear bags
   Shall see their children kind.—Act II, scene 4.

5. He that has a house to put his head in has a good head-piece.—Act III, scene 2.

6. I am a man
More sinned against than sinning.
—Act III, scene 2.

7. Wisdom and goodness to the vile seem vile.
—Act IV, scene 2.

8. Mine enemy's dog,
Though he had bit me, should have stood that night
Against my fire.—Act IV, scene 4.

9. The gods are just, and of our pleasant vices
Make instruments to plague us.—Act V, scene 3.

10. Her voice was ever soft, gentle, and low;
An excellent thing in woman.—Act V, scene 3.

6. The Tempest

It is generally conceded that 'The Tempest' is the last play completely written by Shakespeare. No original has been found for it, but the author evidently made use of Strachey's 'True Repertory,' in which there is an account of a shipwreck on one of the Bermuda islands. But in the play the author is dealing with an "enchanted island" and it can be located on the map with no more satisfaction than can the character of Ariel or Caliban be established in history. This is purely a romantic comedy of poetry and imagination, and in sunlight and shadow the island breathes an air of mysticism beneath which glows the beauty of parental, filial, and rapturous love.

OUTLINE BY SCENES

Act I.

Scene 1. A ship, bearing Alonso (King of Naples), Ferdinand (his son), Antonio (brother of Prospero), and others, is wrecked on the rocky shores of an island, supposed to be one of the Bermuda group.

Scene 2. Prospero, rightful Duke of Milan, has been deposed by his brother Antonio, and cast adrift upon the sea with his three-year old child Miranda. They have lived on this island for twelve years with only a deformed,

brutish being, called Caliban, as an attendant. Prospero had passed his time in deep study and contemplation. Miranda, now a woman, affrighted by a terrible wreck on the coast, appeals to her father, who soothes her fears, assuring her that all have been saved. Prospero relates to his daughter the circumstances of their arrival on the island. Prospero's knowledge has given him command of supernatural spirits, and these, headed by Ariel, carry out his wishes. Caliban appears and his brutish nature is revealed. Ferdinand, saved from the wreck, wanders by and is met by Miranda. They show mutual admiration, much to the satisfaction of Prospero, in spite of his assumed anger.

Act II.

Scene 1. Alonso, Sebastian (his brother), Gonzalo, an aged counsellor, and others saved from the wreck, express wonder at the freshness of their garments. Alonso mourns the loss of his son. Under the spell of magic they all fall asleep, with the exception of Sebastian and Antonio. Antonio urges Sebastian to take advantage of the occasion to kill his brother Alonso (the King) while he dispatches Gonzalo. They are about to do so, when Ariel awakens the sleepers and frustrates their design.

Scene 2. Caliban encounters Trinculo (the jester) and Stephano (the drunken butler). They are mutually alarmed, but on plying him with liquor the ignorant savage takes them for gods, falls at their feet, and begs to serve them.

Act III.

Scene 1. Ferdinand, performing the task allotted him by Prospero, is approached by Miranda, who entreats him

to let her share his labor. They acknowledge their mutual love, the confession of which is overheard by Prospero with satisfaction.

Scene 2. Caliban expresses great contempt for Trinculo but worships Stephano whom he urges to kill Prospero and become king of the island. Stephano approves the plot and Trinculo joins the conspiracy to which Ariel has been an interested but invisible listener.

Scene 3. Resting from the fatigue they have endured, the royal party who survived the wreck, at the command of Prospero (who is invisible) are astonished by a banquet being brought to them by strange spirits, which disappears as they attempt to partake of it. Ariel, unseen, denounces the villainy of Antonio and Sebastian and the treachery of Alonso, to their terror and the wonderment of the rest.

Act IV.

Scene 1. Prospero betroths Miranda to Ferdinand, and celebrates their "contract of true love" with a masque in which Iris, Ceres, Juno, and Nymphs of the field take part. At its conclusion, Ariel, at Prospero's command, leads Caliban, Stephano, and Trinculo a merry dance through bushes, briers, brambles, and a horse-pond, finally pursuing them with hounds and savage dogs, as a punishment for their conspiracy against Prospero's life.

Act V.

Scene 1. Prospero, invisible in his magic robes, orders Ariel to bring Alonso, Antonio, Gonzalo, and the others, before him. He commends Gonzalo for his integrity, but

reproves in turn the others for their offenses. Ariel is given his freedom. Then abjuring his mystic art, Prospero appears as his natural self, forgives his brother, restores Ferdinand to his father who approves of his marriage to Miranda, and releases the Master and Boatswain of the ship. Preparations are made for the entire party, under promise of "calm seas and auspicious gales," to return to Naples to solemnize the nuptials of Miranda and Ferdinand.

Epilogue

Suggesting that a noise (the applause of the audience) can set one free from a spell, Prospero asks the audience to set him free.

QUOTATIONS FROM THE TEMPEST

1. That a brother should be so perfidious.
—Act I, scene 2.

2. Then wisely, good sir, weigh
Our sorrow with our comfort.—Act II, scene 1.

3. Look, he's winding up the watch of his wit; by and by it will strike.—Act II, scene 1.

4. Fie, what a spendthrift is he of his tongue!
—Act II, scene 1.

5. A very ancient and fish-like smell.
—Act II, scene 2.

6. Misery acquaints a man with strange bed-fellow.
—Act II, scene 2.

7. Do not give dalliance too much the rein.
—Act IV, scene 1.

8. Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep.—Act IV, scene 1.

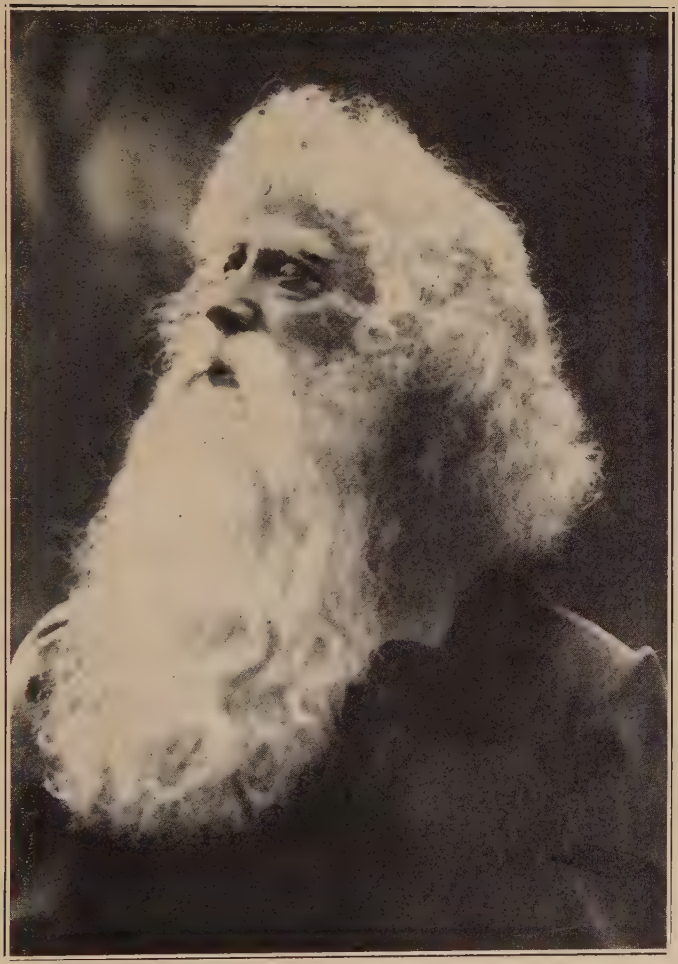
9. But this rough magic
I here abjure: and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And, deeper than did ever plummet sound,
I'll drown my book.—Act V, scene 1.

10. Let us not burden our remembrance with
A heaviness that's gone.—Act V, scene 1.

ROBERT BRUCE MANTELL

Robert B. Mantell, an American actor, was born in Ayrshire, Scotland, in 1854. He was apprenticed to a wine merchant, but during his apprenticeship he took part in some theatrical performances and distinguished himself as an actor. When he was twenty years old he came to Boston, but soon returned to England and joined a theatrical company. He again returned to America, and in 1905 starred as Shylock, Lear, Macbeth, Othello, Hamlet, Richard III, and Romeo.

Mantell is larger than the average actor, and has a strong voice and an authoritative manner. He is too heavy and massive for Hamlet, but is very popular as Macbeth and King Lear. He represents Shylock as a miserly, cruel, revengeful Jew, bitterly resentful of the insults he had received from Antonio. In his acting of the character, Shylock is never overcome by a whirlwind of passion; not even in the street scene does he lose self-control. In the trial scene Shylock has a defiant and authoritative bearing, and when the case turns against him he shows very little emotion. When he is dismissed from the trial, he leaves with a hesitant step, turns back, clinches his fists, and gives Antonio a defiant look. No sympathy is aroused for the Jew. This is the original interpretation of Shylock. Mantell ranks among the greatest Shakespearean actors of his day.



Robert Bruce Mantell

7. Macbeth

The story of 'Macbeth' is based on Holinshed's 'Chronicles of Scottish History,' but the author as usual departed somewhat from the historical facts to gain dramatic effect. The scene is laid in Scotland in the middle of the eleventh century. Macbeth was king from 1040 to 1057. The action begins and ends in battle. This is a tragedy of a noble soul brought under the influence of evil by an unholy ambition and dragged down from the heights of honor and achievements to the lowest depths of despair and death. Yet, in spite of the horrors in the play, the characters are drawn with such unerring accuracy, clothed in such natural garments, and move with such consistent action, that the mind is satisfied by the genius of the man who could environ the sordid passions of humanity with such a wealth of poetry and philosophy.

OUTLINE BY SCENES

Act I.

Scene 1. The spirits of evil, visualized in form and given speech and movement, are introduced, and design to meet Macbeth.

Scene 2. Duncan receives reports that Macbeth has been successful in his battle with the rebels; and he orders,

on the charge of treason, the execution of their leader, the Thane of Cawder, and his title given to Macbeth.

Scene 3. Macbeth and his comrade Banquo, returning from the battle, are met by the witches who, in turn, hail Macbeth as Thane of Glamis (his inherited title), Thane of Cawder, and King that shall be; and they inform Banquo that he shall be the father of kings.—then vanish. Messengers arrive and greet Macbeth with his new title, as prophesied by the witches. Macbeth, amazed, anticipates his future greatness, and with Banquo hastens to meet King Duncan.

Scene 4. The execution of the traitor Cawder is described. Macbeth and Banquo are received with affectionate gratitude by Duncan, who names his son Malcolm successor to his throne. Macbeth departs to prepare his wife for the reception of Duncan who is to be their guest.

Scene 5. Lady Macbeth receives a letter from her husband telling her of the prophecies of the witches, and she determines that Macbeth shall be king. Macbeth arrives with the news that Duncan will be their guest that night. Lady Macbeth resolves upon immediate action.

Scene 6. King Duncan, on his arrival at Inverness, is received with exaggerated hospitality by Lady Macbeth.

Scene 7. Macbeth is irresolute, but he is upbraided and afterwards nerved to the murder of Duncan by Lady Macbeth.

Act II.

Scene 1. Macbeth, led by an imaginary dagger, enters the sleeping chamber of Duncan.

Scene 2. Macbeth, having murdered Duncan and being thoroughly unmanned by the deed, comes from the chamber and is consoled by his wife.

Scene 3. Macduff, on arriving to awaken the king, discovers the murder and arouses the household. All are in consternation. Banquo suggests immediate investigation. Malcolm and Donalbain, Duncan's sons, fearing treachery, decide to escape. Malcolm goes to England and Donalbain to Ireland.

Scene 4. Ross and an old man discuss the terrible happenings. Macduff reports that Duncan's sons are suspected of their father's murder and that Macbeth is to be crowned King of Scotland.

Act III.

Scene 1. Banquo expresses his suspicions of Macbeth but accepts his request to attend a great banquet in the evening. Macbeth engages two murderers to destroy Banquo and his son Fleance.

Scene 2. Lady Macbeth tries to console her husband, who is struggling with the realization of his iniquity.

Scene 3. The two murderers are joined by a third. They succeed in killing Banquo, but Fleance escapes.

Scene 4. During the banquet, one of the murderers reports the assassination of Banquo and the escape of Fleance. The ghost of Banquo appears at the banquet table, Macbeth is overwhelmed with terror, Lady Macbeth dismisses the guests, and the host and hostess are alone in their misery.

Scene 5. Hecate instructs the witches to encourage and lead Macbeth to greater wickedness.

Scene 6. Lennox and another lord discuss, with some sarcasm, the recent events. The lord informs Lennox that Macduff has gone to England to seek for aid against the tyranny and cruelty of Macbeth.

Act IV.

Scene 1. Macbeth visits the resort of the witches, witnesses their incantations, and is warned against Macduff; then deludedly they promise that none of woman born shall harm him, and "that he will never vanquished be" till Birnam Wood come to Dunsinane. He is then shown a vision of Banquo's posterity that shall reign in Scotland. Learning that Macduff has fled to England, Macbeth orders the assassination of Lady Macduff and all the household.

Scene 2. Macduff's family are murdered by order of Macbeth.

Scene 3. Macduff's doubts of Malcolm's loyalty to Scotland are removed, Ross brings news that Macduff's family has been murdered, and Macduff swears vengeance.

Act V.

Scene 1. Lady Macbeth, walking in her sleep, reveals the terrible secret on her conscience to her physician and attendant.

Scene 2. The Scottish forces await the arrival of Malcolm, Macduff, and the English power, to attack Macbeth at Dunsinane where he is strongly fortified.

Scene 3. Macbeth receives reports of the advancing forces against him but, relying on the prophecies of the witches, is defiant. Physician declares Lady Macbeth's ailment beyond his skill.

Scene 4. Malcolm's forces, having joined with the English, reach Birnam Wood, where every soldier is ordered to hew a bough and bear it before him as a concealment.

Scene 5. Macbeth is still defiant. Lady Macbeth's suffering is relieved by death. A messenger reports a wood moving towards Dunsinane. At first Macbeth is appalled, but he relies on the second prophecy.

Scene 6. Malcolm's forces arrive at Dunsinane and prepare for battle.

Scene 7. The battle opens. Young Siward is slain by Macbeth. Macduff seeks Macbeth for mortal combat to avenge the death of his family.

Scene 8. Macbeth, conscious of defeat, contemplates suicide; but turns in desperation to meet Macduff who, in spite of the prophecy, overcomes and kills the tyrant. The battle is won, and Malcolm is proclaimed King of Scotland.

OUTLINE BY ACTS

Act I. Macbeth, being led to believe that he will become king, decides to murder Duncan.

Act II. Macbeth kills Duncan, and is crowned king.

Act III. Macbeth has Banquo murdered but Fleance escapes. Macduff joins Malcolm in England.

Act IV. Macbeth has Macduff's family murdered.

Act V. Lady Macbeth dies, Macbeth is killed, and the crown passes to Malcolm.

QUOTATIONS FROM MACBETH

1. If you can look into the seeds of time,
   And say which grain will grow and which will not,
   Speak then to me, who neither beg nor fear
   Your favors nor your hate.—Act I, scene 3.

2. There's no art
   To find the mind's construction in the face.
   —Act I, scene 4.

3. Your face, my thane, is as a book where men
   May read strange matters.—Act I, scene 5.

4. I dare do all that may become a man;
   Who dares do more is none.—Act I, scene 7.

5. Methought I heard a voice say "Sleep no more!
   Macbeth doth murder sleep"—the innocent sleep,
   Sleep that knits up the ravelled sleave of care
   The death of each day's life, sore labor's bath,
   Balm of hurt minds, great nature's second course,
   Chief nourisher in life's feast.—Act II, scene 2.

6. Nought's had, all's spent,
   Where our desire is got without content.
   —Act III, scene 2.

7. After life's fitful fever he sleeps well.
—Act III, scene 2.

8. All the perfumes of Arabia will not sweeten this little hand.—Act V, scene 1.

9. Tomorrow, and to-morrow, and to-morrow,
Creeps in this petty space from day to day,
To the last syllable of recorded time.
—Act V, scene 5.

10. Lay on, Macduff;
And dam'd be him that first cries "Hold, enough!"
—Act V, scene 8.

8. Henry V.

'Henry V' covers a period of six years, from the meeting of the Parliament in 1414 to Henry's formal betrothal to Katherine in 1420. This is the only one of Shakespeare's plays in which he adopts the old Greek method of Chorus anticipating each act.

Harry of Monmouth, better known as Prince Hal, and subsequently as King Henry the Fifth, was a favorite historical character with Shakespeare. In the 'First Part of King Henry IV,' he presents him to us the Prince of Wales, a rollicking young madcap who revels with old Jack Falstaff and other disreputable characters in the taverns of London, and joins in a robbery on Gadshill, only to deprive the robbers of their plunder, and expose the boastings of that old braggart Falstaff. But when war threatens the kingdom, he acknowledges his follies, is entrusted with the command of the army, puts down the rebellion, and kills the leader, the renowned Hotspur, with his own hand in single combat.

In the 'Second Part of King Henry IV,' he chides his former companions, urges them to reform, pledges his love and loyalty to his father, and on succeeding to the crown dismisses his former associates with ample provision for their wants and promises of preferment if deserving.

As King Henry V he is a Christian king, valiant and wise, administering justice impartially, leading his army, sharing their dangers and privations, wearing the honors of victory with modesty, and piously ascribing his fortunes to God and God alone.

OUTLINE BY SCENES

Prologue

Chorus gives us the spirit of the play in the reference to the "warlike Harry" in line five, and then calls upon the audience to help out with the imagination in the inadequate representation of sieges and battles.

Act I.

Scene 1. The Archbishop of Canterbury and the Bishop of Ely discuss the reformation and piety of the new king.

Scene 2. The Archbishop of Canterbury assures the king that the Salic Law is no bar to his claim to the crown of France. The Dauphin of France insults the king by a present of tennis balls, and the king replies with a threat to invade and conquer France.

Act II

Prologue

Chorus describes the preparation of the English, the alarm of the French, and names those involved in a conspiracy against the king.

Scene 1. Nym, Bardolph, and Pistol, after indulging in mutual threats, make up their quarrels and swear mutual friendship.

Scene 2. A conspiracy against the life of the king by Scroop, Cambridge, and Grey is discovered. The conspirators are condemned to death, and Henry and his army depart for France.

Scene 3. Hostess describes the death of Sir John Falstaff to Pistol, Bardolph, and Nym, who then leave to follow and prey upon the army.

Scene 4. While the French king and his nobles are preparing to resist the English invasion, the English ambassadors appear and demand the crown and kingdom for Henry. The French king defers his answer till the following day.

Act III.

Prologue

Chorus asks the audience to follow (with the imagination) Henry's fleet from Southampton to Harfleur in France.

Scene 1. King Henry delivers a stirring address to his men before the walls of the city of Harfleur.

Scene 2. Bardolph urges Nym and Pistol to the siege and exposes their cowardice. Fluellen, Jamy, and Macmorris discuss ancient and modern methods of warfare.

Scene 3. The Governor of Harfleur yields the town to the English king who enters with his army.

Scene 4. Princess Katherine of France takes a lesson in the English language from her maid Alice.

Scene 5. The French king and his nobles, incensed at the fall of Harfleur and believing themselves invincible, send a herald to King Henry demanding a ransom to permit him to return to England.

Scene 6. Fluellen refuses to plead for Bardolph's life, who is to be hanged for stealing the pax. Montjoy appears with the message from the French king to King Henry who rejects the proposition with defiance.

Scene 7. The Dauphin and his friends, anticipating an easy victory over the English on the morrow, pass the night in revelry and gambling over the prisoners they will take.

Act IV.

Prologue

Chorus describes the two armies in their tents, which are only 1500 paces apart. He says the French are playing dice for the English prisoners to be taken on the morrow, while in the English tents, Henry is going among his men speaking words of encouragement.

Scene 1. Henry, moving among his men at night and unknown, learns their opinions of him and his responsibility for them. In an argument he accepts a glove from a soldier as a gage of quarrel. Henry soliloquizes on the prerogatives of a king, and kneels in prayer to God to strengthen and encourage his soldiers.

Scene 2. The French prepare for battle, confident of success.

Scene 3. The English, conscious of their inferiority in numbers, prepare to meet the foe. Montjoy again appears to know if Henry will offer ransom, and is defiantly dismissed.

Scene 4. Pistol captures a French soldier, a miserable coward like himself, and releases him on payment of ransom.

Scene 5. The French army has been defeated and confusion reigns.

Scene 6. Exeter reports the death of Suffolk and York. The French renew the battle, and Henry orders his soldiers to put their prisoners to death.

Scene 7. Fluellen is indignant at the cruelty of the enemy. Montjoy appears, acknowledges the English victory, and asks permission to collect the wounded French and bury their dead. Henry gives the glove he received from the soldier to Fluellen, anticipating amusing results.

Scene 8. The soldier meets Fluellen wearing the glove and strikes him. The King explains the jest, and they are reconciled. The King orders divine service and thanks to God for the victory, and prepares to return to England.

Act V.

Prologue

Chorus gives an account of what happened between act 4 and act 5, a period of nearly five years.

Scene 1. Pistol, having ridiculed the leek worn by Fluellen on Saint David's day, is compelled to eat it.

Scene 2. Henry meets the French court at Troyes in May, 1420. While his commissioners go with the French royalties to arrange the terms of the treaty, Henry woos, wins, and agrees to wed the fair Katherine. His interview with her is ended by the return of the French court and the English lords, who have agreed on the terms of the treaty of peace between England and France.

Epilogue

Chorus merely concludes the story and refers to Henry VI. The epilogue is in the form of a Shakespearean sonnet.

OUTLINE BY ACTS

Act I. Henry resolves to seize the crown of France.

Act II. Henry goes to France with an army.

Act III. Henry captures Harfleur and marches on towards Calais.

Act IV. Henry defeats the French at Agincourt.

Act V. The war is concluded with a treaty of peace.

QUOTATIONS FROM HENRY V

1. A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene.
—Prologue.

2. We are no tyrant, but a Christian king.
—Act I, scene 2.

3. I repent my fault more than my death.
—Act II, scene 2.

4. Self-love, my liege, is not so vile a sin
As self-neglecting.—Act II, scene 4.

5. In peace there is nothing so becomes a man
As modest stillness and humility.
—Act III, scene 1.

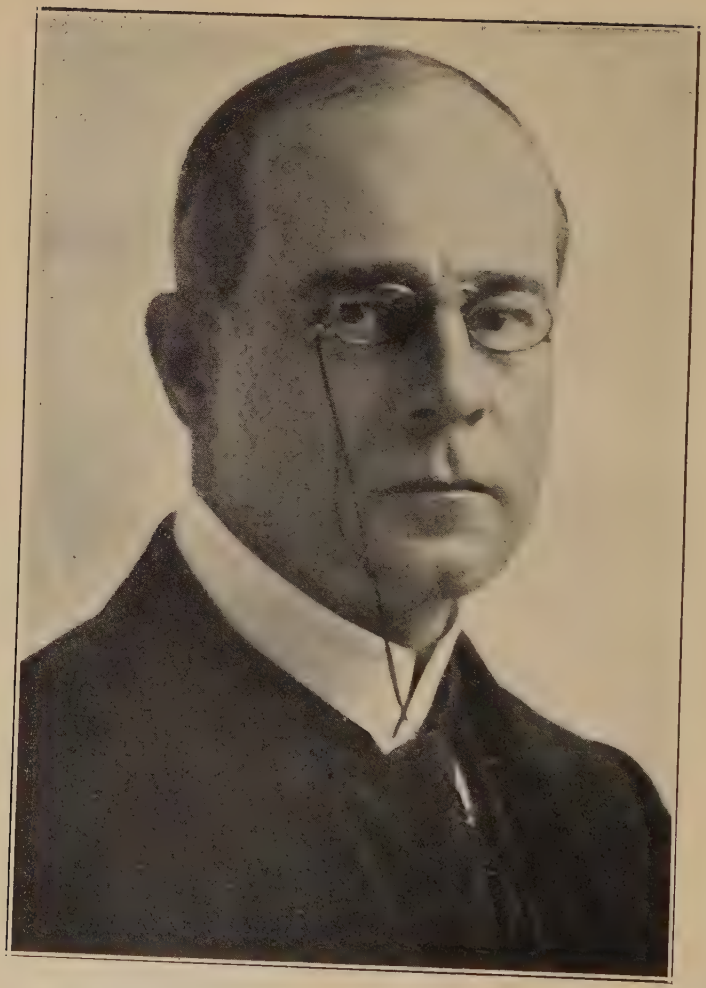
6. If wishes would prevail with me,
My purpose should not fail with me.
—Act III, scene 2.

7. A fool's bolt is soon shot.—Act III, scene 7.

8. Every subject's duty is the king's; but every subject's soul is his own.—Act IV, scene 1.

9. All hell shall stir for this.—Act V, scene 1.

10. God, the best maker of all marriages,
Combine your hearts in one, your realms in one.
—Act V, scene 4.



RICHARD MANSFIELD

RICHARD MANSFIELD

Richard Mansfield was an American actor of very great ability. He was born May 24, 1857, on the island of Helgoland, where his parents were staying temporarily. His mother, an attractive prima donna, put her son in school to become an artist. In giving 'The Merchant of Venice' in a school exhibition, Richard distinguished himself as an actor in the role of Shylock. At the age of seventeen he came to Boston to accept a position as clerk in a mercantile house, and while in that position he painted some pictures of considerable merit. He went to England to sell his pictures, but, meeting with little success, he joined a company of strolling actors and sang in Gilbert and Sullivan operas.

He continued to act in England for a year, then he returned to America where he became the most versatile actor of his day. He played many parts. He was splendid in comedy and great in tragedy. He distinguished himself in the roles of Beau Brummel and Cyrano de Bergerac. In his Shakespearean roles, he did especially well the parts of Henry V, Shylock, Hamlet, Brutus, and Richard III. He showed the greatest power in Richard III. His deep resonant voice and fine personal appearance especially fitted him for the stage. He died in New London, Connecticut, August 30, 1907.

9. Richard III.

The story of 'Richard III' is based on Holinshed's 'Chronicles.' The scene, of course, is laid in England, and the historical time covers fourteen years. It begins with the victory at the battle of Tewksbury (1471) where the supremacy of the House of York, over that of Lancaster, was finally established; and closes with the death of Richard (1485), the last of the Plantagenets; and the accession of Henry VII, the first of the Tudor line to occupy the English throne. No doubt that Shakespeare has done violence to historical accuracy and injustice to the character of Richard, but he was following the opinion as held by his own countrymen of his day. The play has always been popular with the public, and the character of Richard has been a favorite role with all the great tragedians since the time of Richard Burbage, its first representative.

OUTLINE BY SCENES

Act I.

Scene 1. Richard, Duke of Gloucester, soliloquizes on his deformities and asserts his determination to "prove a villain." The Duke of Clarence, as a prisoner, passes on

his way to the Tower, from which Lord Hastings is returning on his release. Gloucester informs us of his ambitious schemes.

Scene 2. Richard woos and wins Lady Anne, the widow of Prince Edward, whom he has slain. The courtship takes place by the side of the coffin of Lady Anne's father-in-law, King Henry VI, who also met his death at the hands of Richard.

Scene 3. Queen Elizabeth, wife of Edward IV, and her brothers indulge in bitter recrimination with Richard. They are subsequently joined by Queen Margaret, widow of Henry VI, who, with a terrible curse, denounces Richard and warns the Duke of Buckingham against him. Richard gives to two murderers a warrant from the King to execute the Duke of Clarence.

Scene 4. Clarence awakes from a sleep, in which he has had a terrible dream that he describes to Brakenbury. The two murderers appear with a warrant from Richard, and kill Clarence.

Act II.

Scene 1. King Edward IV endeavors to reconcile the Queen's kindred and his own. He and the Court are appalled by Richard's announcement that the warrant for Clarence's death has been executed.

Scene 2. Mourning the death of her son Clarence, the Duchess of York is shocked by the news of the death of her son King Edward. Arrangements are made to bring young Prince Edward to London to be crowned.

Scene 3. Three citizens of London discuss the death of King Edward and its probable consequences.

Scene 4. The Queen's brothers having been imprisoned by orders of Richard and Buckingham, the Queen and her son, the Duke of York, seek sanctuary.

Act III.

Scene 1. Prince Edward is welcomed to London by Richard, Buckingham, and the Lord Mayor. He is subsequently joined by his brother, the Duke of York. Under pretense of their safety, Richard locates the young princes in the Tower. Then he and Buckingham conspire to secure the crown, using Catesby as a confederate. Richard promises Buckingham the Earldom of Hereford for his services.

Scene 2. Catesby sounds Hastings and finds him antagonistic to Richard's designs. Lord Stanley warns Hastings of the possible treachery of Richard and Buckingham.

Scene 3. Rivers, Grey, and Vaughn, kinsmen of the Queen, are executed at Pomfret Castle.

Scene 4. At a meeting of the Council at the Tower, Richard accuses Hastings of treason and condemns him to instant death.

Scene 5. Richard and Buckingham beguile the Lord Mayor of London with their reasons for the condemnation of Hastings. Buckingham is commissioned by Richard to meet the Lord Mayor and citizens at Guildhall, and urge them to demand that Richard assume the crown and throne of England.

Scene 6. A scrivener soliloquizes on the fabricated indictment of Lord Hastings, which he has engrossed.

Scene 7. After much deception and persuasion, Buckingham induces the Lord Mayor and citizens to visit Richard and offer him the crown. With hypocritical humility, Richard at first refuses, but finally, with assumed reluctance, exultingly accepts it.

Act IV.

Scene 1. Queen Elizabeth, the Duchess of York, Lady Anne, and others are denied admittance to the princes in the Tower; and they learn with dismay that Richard is to be crowned king. Lady Anne is summoned to be crowned Queen.

Scene 2. Richard, Duke of Gloucester, is crowned King of England. Buckingham having refused to become a party to the murder of the young princes, Richard engages Tyrrel to kill them. Richard resolves to marry Princess Elizabeth, and refuses his promised reward to Buckingham, who leaves the Court in fear and anger.

Scene 3. Tyrrel describes the murder of the princes and reports the deed to Richard. News is brought of the revolt of Buckingham.

Scene 4. Queen Elizabeth and the Duchess of York bewail their sorrows, unpitied by Queen Margaret. They are interrupted by King Richard and his forces, on the march. Richard endeavors to obtain Queen Elizabeth's consent to his marriage to her daughter. Messengers arrive with reports of revolts and uprisings in the king-

dom, that Buckingham has been taken prisoner, and that the Earl of Richmond's expedition against him has landed at Milford Haven.

Scene 5. Lord Stanley sends word to Richmond that his son George is held by Richard as a hostage for his loyalty.

Act V.

Scene 1. The Duke of Buckingham is led to his execution.

Scene 2. Richmond, whose forces have encamped near Tamworth, addresses words of encouragement to his soldiers.

Scene 3. This scene is located on Bosworth Field and represents the tents of the opposing warriors, Richard and Richmond. Both leaders receive reports, make their plans, give directions for the coming battle, and retire to rest—Richmond with prayer. The ghosts of Richard's victims appear to both sleepers, greeting Richard with reproach and menace, but Richmond with hope and encouragement. In the morning, each leader makes a stirring address to his soldiers and they prepare for battle.

Scene 4. The battle is on, and Richard is animated with the courage of desperation. His horse is killed and he fights on foot.

Scene 5. Richard and Richmond meet in hand to hand combat. Richard is slain. The victory is won by Richmond, who is acclaimed King of England, under the title of King Henry VII, and by whose marriage with Princess Elizabeth, the Houses of York and Lancaster are again united.

OUTLINE BY ACTS

Act I. Richard determines to seize the throne of England.

Act II. Richard imprisons three of Prince Edward's friends.

Act III. Richard succeeds to the throne of England.

Act IV. Forces from all points organize against Richard.

Act V. Richard is slain in battle, and Richmond is made King.

QUOTATIONS FROM RICHARD III

1. I had rather be a country servant-maid
   Than a great queen, with this condition,
   To be thus baited, scorned, and stormed at.
   —Act I, scene 3.

2. They that stand high have many blasts to shake them.—Act I, scene 3.

3. Talkers are no doers.—Act I, scene 3.

4. When clouds appear, wise men put on their cloaks.
   —Act II, scene 3.

5. Let not the heavens hear these tell-tale women
   Rail on the Lord's anointed.—Act IV, scene 4.

6. What is done cannot be now amended.
   —Act IV, scene 4.

7. An honest tale speeds best being plainly told.
—Act IV, scene 4.

8. My conscience has a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
—Act V, scene 3.

9. A horse! a horse! my kingdom for a horse!
Act V, scene 4.—

10. Now civil wounds are stopped, peace lives again:
That she may long live here, God say Amen!
—Act V, scene 5.

10. A Midsummer Night's Dream

No one has found any original for the main plot in this comedy, but doubtless Shakespeare received suggestions from Ovid's 'Metamorphoses,' Plutarch's 'Life of Theseus,' Spenser's 'Faerie Queene,' and Chaucer's 'Knight's Tale' and 'Legend of Good Women.' The scene is laid in the palace of Theseus in Athens, in the far distant, dim, mythological days of Theseus about 1235 B. C. In this beautiful dreamland play, the author has employed mortals and immortals, fairies and fun-makers, aristocrats and artisans, and combined them in a series of mistakes, mishaps, and mischief, the very essence of comedy. The introduction of the company of ignorant amateur players, and their efforts at realism, is an ironic satire on the same efforts on the public stage of Shakespeare's time. The theme is love, and is found in the first scene of act one: "The course of true love never did run smooth."

OUTLINE BY SCENES

Act I.

Scene 1. Duke Theseus is about to wed Hippolyta, Queen of the Amazons, whom he has conquered in war. Hermia, in love with Lysander, is brought before Theseus

by her father for disobedience to his command to marry Demetrius. Hermia, threatened with death or cloistered vows, determines to escape with Lysander to the seclusion of the woods. Helena, in love with Demetrius, resolves to follow them.

Scene 2. A group of ignorant Athenian artisans arrange to produce a play before the Duke on the night of his wedding day. The play is cast and a rehearsal called for the following night, in the woods.

Act II.

Scene 1. Oberon, king of the fairies, at odds with his queen Titania, instructs Puck to procure a love-juice to pour upon Titania's eyes when alseep in order that she may love the first living thing she sees on awaking. Oberon, overhearing the appeals of Helena to the disdainful Demetrius, orders Puck to anoint Demetrius's eyes with the same love-juice.

Scene 2. Lysander and Hermia, weary with their journey, lie down to sleep. Puck mistakes Lysander for Demetrius and anoints his eyes. Lysander, on awakening, sees Helena who is wandering by, and falls in love with her to the abandonment of Hermia.

Act III.

Scene 1. The amateur actors rehearse their play, but are interrupted by the mischievious Puck who puts an ass's head on Bottom, the chief actor. The others, fright-

ened, run away. Titania awakes from her sleep and, seeing Bottom with the Ass's head, makes violent love to him, and bids her subjects, the fairies, to attend on him.

Scene 2. Oberon, trying to remedy Puck's mistake, puts the love-juice on the eyes of Demetrius who, on waking, falls in love with Helena. Complications multiply. Lysander and Demetrius both plead for Helena's love, who, thinking them in jest, grows angry. Hermia appears and a quarrel ensues. Lysander and Demetrius go off to fight, but Puck leads them apart with assumed voice. They wander aimlessly till both are weary then, unknown to each other, lie down to sleep. Then Puck puts the restoring juice into Lysander's eyes.

Act IV.

Scene 1. Titania persists in wooing Bottom. Oberon takes pity on her and removes the charm, and they are reconciled. Theseus, Hippolyta, and Egeus, hunting in the woods, come upon the sleeping lovers from whom the charm has been removed. They are awakened, explanations are made, they are forgiven, and invited by the Duke to join him in their nuptials. Bottom awakes from his wonderful dream.

Scene 2. While the artisan actors are lamenting the absence of Bottom, that worthy returns, and after giving explicit instructions as to their conduct, he hastens them to the palace to give their play.

Act V.

Scene 1. The Duke and his guests are assembled. "The most lamentable comedy and most cruel death of Pyramus

and Thisby" is performed with great amusement to the audience and apparent satisfaction to the actors. At midnight the guests retire. The fairies gather at the request of their king and queen and dance and sing:

"Hand in hand, with fairy grace,
Will we sing and bless this place."

QUOTATIONS FROM A MIDSUMMER NIGHT'S DREAM

1. Earthlier happy is the rose distilled,
Than that which withering on the virgin thorn
Grows, lives, and dies in single blessedness.
—Act I, scene 1.

2. Swift as a shadow, short as any dream.
—Act I, scene 1.

3. Love looks not with the eyes but with the mind,
And therefore is winged Cupid painted blind.
—Act I, scene 1.

4. The will of man is by his reason swayed.
—Act II, scene 2.

5. A lion among ladies is a most dreadful thing.
—Act III, scene 1.

6. Lord, what fools these mortals be.
—Act III, scene 2.

7. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.—Act IV, scene 1.

8. The lunatic, the lover, and the poet,
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
—Act V, scene 1.

9. The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.—Act V, scene 1.

10. Sweet moon, I thank thee for thy sunny beams.
—Act V, scene 1.

EDWARD HUGH SOTHERN

E. H. Sothern, an American actor of wide reputation, was born in New Orleans in 1859. His father, E. A. Sothern, was an actor of considerable ability before him, therefore the son received a good training for the stage, and he appeared with his father in theatrical engagements in New York in 1879, at the age of twenty. In 1904 he made a starring engagement with Julia Marlowe, presenting chiefly Shakespearean plays. The Sothern-Marlowe combination was for many years the most important theatrical company in this country. They married in 1911.

Sothern has a wide range, but he is appreciated most in the roles of Hamlet, Shylock, Macbeth, Jacques, Petrucio, Malvolio, and Romeo. Since Shakespeare's day, the prejudice against the Jewish race has largely died out, so it is quite common now to present Shylock as having some human characteristics. Sothern represents Shylock as cruel and revengeful; yet, when he returns home and finds that Jessica, after robbing her father of his jewels, has eloped with Lorenzo, he shows such unutterable grief that the audience usually exhibit great sympathy with him. Again, at the close of the trial scene, Shylock is so completely outdone and undone that sorrowful tears are shed for the broken spirited Jew.

Edward Hugh Sothern

11. Romeo and Juliet

For the main elements of the plot in this play, the author doubtless made use of Arthur Brooke's poem, 'Romeus and Juliet,' translated from Matteo Bandello's 'Novelle.' The scene is laid in northern Italy at the beginning of the fourteenth century, about 1303. The action takes place in the old city of Verona where love is born at a glance, swords clash at a word, and passion fires the blood. 'Romeo and Juliet' is a tragedy of love, a love so fierce, passionate, and uncontrolled that it burns with such intensity as to destroy itself. It begins in the soft moonlight of an Italian garden and ends in the dark shadow of a tomb. It is a story of unfortunate and unhappy conditions that combine to make an ideal love the factor of a grim tragedy, which, under other circumstances, might have united two youthful hearts in a life of joy and happiness. Juliet of the house of Capulet loves, and is loved by, Romeo of the hated house of Montague. The quarrel between the two noble houses is the cause of the tragedy, but the death of the two lovers brings about a reconciliation between the two houses. The character of Juliet dominates the play, and has been, and still is, a favorite role with all the younger tragediennes of the stage.

OUTLINE BY SCENES

Prologue

Chorus enters and briefly gives the setting of the play and states the theme.

Act I

Scene 1. The servants of the two houses of Montague and Capulet, followed by their masters, meet in the street, quarrel, and fight. They are interrupted, censured, and dispersed by the Prince. Romeo, deeply in love with Rosaline, appears. Benvolio endeavors, unsuccessfully, to divert Romeo's thoughts to other beauties.

Scene 2. Capulet consents to permit Paris to woo Juliet, and dispatches a servant with invitations to his friends to attend a feast. By accident the list of guests is seen by Romeo and Benvolio who, though not invited, decide to go.

Scene 3. Lady Capulet questions her daughter, Juliet, as to her affections, and informs her that County Paris seeks her love.

Scene 4. At first Romeo declines, but, yielding to the wishes of his friends, consents to go to the Capulet feast.

Scene 5. Romeo meets Juliet at the Capulet feast. They love at first sight, then discover to their dismay that their parents are sworn enemies.

Act II.

Prologue

Chorus enters and tells of the obstacles in the way of the two lovers.

Scene 1. Romeo, leaving the feast with his friends, evades them, returns and leaps over the wall of Capulet's garden.

Scene 2. Romeo, concealed, overhears Juliet acknowledge her love for him, who then discovers himself and declares his love for her. After the exchange of mutual protestations, Romeo promises to make arrangements for a secret marriage immediately.

Scene 3. Friar Laurence, at the urgent solicitation of Romeo, consents to marry him to Juliet.

Scene 4. Mercutio and Benvolio seek Romeo, whom they rally unmercifully when they meet. Juliet's nurse appears. Romeo instructs the nurse to bid Juliet meet him at Friar Laurence's cell to be married.

Scene 5. Juliet awaits the nurse, who returns with the appointment from Romeo, which Juliet will keep.

Scene 6. Romeo and Juliet are married by Friar Laurence at his cell.

Act III.

Scene 1. Benvolio and Mercutio encounter Tybalt in the street. Mercutio tries to anger Tybalt, without success. Romeo, entering, is insulted by Tybalt. Romeo,

wishing to avoid a quarrel, answers softly, but Mercutio, exasperated, attacks Tybalt. They fight. Romeo endeavors to part them, and Mercutio is killled. Romeo then attacks Tybalt, kills him, and escapes. The city is aroused. The prince appears and, on learning the particulars of the brawl, banishes Romeo from Verona.

Scene 2. Juliet learns of her cousin Tybalt's death and Romeo's banishment.

Scene 3. Romeo, realizing that banishment means separation from Juliet, attempts to kill himself, but is restrained and reproved by the Friar, who counsels him to visit Juliet, cheer and comfort her, and depart from Verona before the morning watch is set.

Scene 4. Capulet, ignorant of Juliet's marriage to Romeo, arranges an early marriage for her with the County Paris.

Scene 5. Romeo takes leave of Juliet and departs for Mantua. Lady Capulet informs Juliet of her father's decision that she is to marry Paris. Juliet indignantly refuses. Capulet appears and threatens to disown her unless she obeys his wishes. The nurse counsels submission, but Juliet dismisses her, and in her despair resolves to seek Friar Laurence for counsel and remedy.

Act IV.

Scene 1. Juliet visits Friar Laurence who gives her a sleeping potion that will, if taken, result in the temporary appearance of death, and so prevent her marriage with Paris.

Scene 2. Juliet returns to her father and consents to marry Paris.

Scene 3. After many doubts and fears, Juliet drinks the sleeping potion.

Scene 4. Hasty preparations for the marriage are made in the Capulet household.

Scene 5. Juliet is discovered apparently dead. Her parents are distracted with grief and preparations are made to lay her body in the tomb of the Capulets.

Act V.

Scene 1. Romeo in Mantua is informed that Juliet is dead. Frantic with grief he procures a deadly poison from a poor apothecary and returns to Verona to die by the side of his wife.

Scene 2. Friar Laurence's letters to Romeo have been delayed by accidental circumstances.

Scene 3. Paris, bringing flowers to Juliet's tomb, is met by Romeo. Paris forces him to fight. Paris is slain. Romeo enters the tomb, drinks the poison, and dies. Friar Laurence comes to wake Juliet, finds Romeo and Paris dead, and tells the circumstances to Juliet, who snatches Romeo's dagger from his belt and kills herself. The treble tragedy reconciles the houses of Montague and Capulet.

QUOTATIONS FROM ROMEO AND JULIET

1. Teach me how I should forget to think.
—Act I, scene 1.

2. One fire burns out another's burning.
—Act I, scene 2.

3. He jests at scars that never felt a wound.
—Act II, scene 2.

4. What's in a name? that which we call a rose
By any other name would smell as sweet.
—Act II, scene 2.

5. Love goes toward love, as schoolboys from their books,
But love from love, toward school with heavy looks.—Act II, scene 2.

6. How silver sweet sound lovers' tongues by night,
Like softest music to attending ears.
—Act II, scene 2.

7. Parting is such sweet sorrow
That I shall say good-night till it be morrow.
—Act II, scene 2.

8. Wisely and slow; they stumble that run fast.
—Act II, scene 3.

9. Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
—Act III, scene 5.

10. A greater power than we can contradict
Hath thwarted our intents.—Act V, scene 3.

12. Twelfth Night
or
What You Will

For the elements of the main plot in 'Twelfth Night' it is probable that Shakespeare obtained suggestions from an Italian comedy called 'Gl' Ingannati' (The Deceived) and Riche's 'Apolonius and Silla.' The scene is laid in Illyria (probably the modern Dalmatia) and the sea-coast near by; but some of the characters, particularly Sir Toby, Sir Andrew, Maria, and the servants, are essentially English. This is one of the author's lightest comedies, but it is also one of his most entertaining plays. The title, which bears no relation to the story, was chosen because the play was designed for a Twelfth Night celebration. The twelfth night after Christmas is the eve of the festival of Epiphany. The sub-title shows the author's indifference as to what the people might call the play. For about twenty years after its first production the play was called "Malvolio." 'Twelfth Night' is a "love comedy" and the key-note is struck in the very first line: "If music be the food of love, play on."

OUTLINE BY SCENES

Act I.

Scene 1. Duke Orsino, in deep melancholy, bemoans the fact that Lady Olivia will entertain no suitor till seven years have elapsed since her brother's death.

Scene 2. Viola, having survived a shipwreck in which her twin brother is supposed to have been lost, resolves to assume male attire and seek service to the Duke.

Scene 3. Sir Toby Belch endeavors to encourage Sir Andrew Aguecheek to continue his suit to Olivia.

Scene 4. Viola, disguised as Cesario and having obtained employment with the Duke, is commissioned by him to woo Olivia in his behalf.

Scene 5. After reproving Feste, the fool, for his impudence, Sir Toby for dissipation, and Malvolio for vanity, Olivia receives Cesario, the Duke's ambassador. Olivia rejects the Duke's love message, but becomes greatly interested in the messenger.

Act II.

Scene 1. Sebastian, also saved from the wreck, mourns his twin sister Viola as drowned, and seeks Duke Orsino's court. Antonio, an adventurer, deeply attached to him, follows.

Scene 2. Malvolio overtakes Viola returning to the Duke, and gives her a ring sent by Olivia. At first Viola declines, then accepts it, realizing that Olivia takes her for a man, and is enamored of her.

Scene 3. Malvolio interrupts a drunken revelry engaged in by Sir Toby, Sir Andrew, Feste, and Maria and when he leaves, they agree to play him a trick devised by Maria, by writing him a letter apparently from Olivia, confessing her love for him.

Scene 4. In endeavoring to sooth the melancholy of the Duke, Viola reveals her love for him but, owing to her disguise, he fails to realize it, and sends her again to Olivia to urge his suit.

Scene 5. Maria, Sir Toby, and Sir Andrew amuse themselves by observing the vanity and egotism of Malvolio, who is reading the letter supposed to have been written by Olivia.

Act III.

Scene 1. After a witty encounter with Feste, Cesario (Viola) delivers the Duke's message to Olivia, who ignores it but confesses her love for Cesario.

Scene 2. Sir Andrew, overhearing the conversation between Olivia and Cesario (Viola), becomes jealous, and acting upon the suggestions of Sir Toby and Fabian, sends Viola a challenge to fight. Maria invites them to witness the ridiculous antics of the vain Malvolio.

Scene 3. Sebastian and Antonio arrive in the city, and separate: the former to see the city and the latter to seek seclusion from a probable arrest.

Scene 4. Malvolio, under the impression that Olivia is in love with him, behaves with offensive familiarity. Olivia, believing him demented, orders her people to care for him. Maria and Sir Toby have Malvolio confined

in a dark room as a madman. Sir Toby receives the written challenge from Sir Andrew, but delivers a verbal defiance to Cesario (Viola), who is desperately alarmed. Sir Andrew appears, both reluctantly draw their swords, but are interrupted by Antonio, who mistakes Viola for Sebastian. Antonio is arrested, and he taxes Viola with base ingratitude. Antonio's words give Viola hope that her brother has also been saved from the wreck and is still alive.

Act IV.

Scene 1. Sir Andrew, mistaking Sebastian for Cesario, assaults him and receives an unexpected beating. Sir Toby draws and is about to fight when Olivia stops the quarrel. She also mistakes Sebastian for Cesario, and invites him to her house.

Scene 2. Feste, at the instigation of Maria and Sir Toby, torments poor Malvolio in his confinement.

Scene 3. Sebastian is at the home of Olivia, and at her request they are secretly married.

Act V

Scene 1. The tangled skein of complications is unravelled. The worthy are rewarded with their hearts' desires. The Duke's unrequited devotion to Olivia finds solace in the love of Viola; Olivia has found in Sebastian the affection she sought from Viola; the bibulous Sir Toby is mated with the shrewd Maria; Malvolio is dismissed with merited humiliation; and the minstrel-fool, Feste, ends the comedy with a humorous ditty, the philosphical refrain of which is: "For the rain, it raineth every day"

QUOTATIONS FROM TWELFTH NIGHT

1. What great ones do the less will prattle of.
—Act I, scene 2.

2. I am sure care's an enemy to life.
—Act I, scene 3.

3. Youth's a stuff will not endure.
—Act II, scene 3.

4. Let still the woman take an elder than herself.
—Act II, scene 4.

5. Pleasure will be paid one time or another.
—Act II, scene 4.

6. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek.—Act II, scene 4.

7. Foolery, sir, does walk about the orb like the sun, it shines everywhere.—Act III, scene 1.

8. He must observe their mood on whom he jests,
The quality of persons, and the time.
—Act III, scene 1.

9. I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.—Act III, scene 4.

10. Some are born great, some achieve greatness, and some have greatness thrust upon them.
—Act V, scene 1.

JULIA MARLOWE

Julia Marlowe, whose real name was Sarah Frances Frost, was born in England, August 17, 1870. Her parents moved to America when she was five years old, and settled in Cincinnati, Ohio. At the early age of twelve, she attracted attention in her performances in a juvenile opera company. She appeared in Boston in 1888 where she won distinction at the age of eighteen. In 1894 she married Robert Taber with whom she played for a time, but owing to a disagreement they were divorced in 1899. In 1904 she formed a co-star engagement with E. H. Sothern and they met with remarkable success. In 1911 Julia Marlowe and E. H. Sothern were married.

Julia Marlowe has appeared in a great variety of characters, but she has met with the greatest success in the Shakespearean characters of Viola, Juliet, Rosalind, Portia, and Beatrice. She is a handsome woman, tall, graceful, and refined. Her sweet and clear voice, her beautiful and sympathetic eyes, and her harmonious facial features especially qualify her for the stage. Mr. William Winter is of the opinion that no one else has ever equaled her presentation of the characters of Viola and Juliet. Her beauty, grace, refinement, and power have made her for many years one of the world's favorites on the stage.

Miss Julia Marlowe

13. As You Like It

Although the main elements of the plot in 'As You Like It' may be traced back to the old poem called 'Coke's Tale of Gamelyn,' yet it is generally conceded that Shakespeare based his play on Thomas Lodge's pastoral romance called 'Rosalyne, Euphues' 'Golden Legacies.' The play has been called a pastoral, or idyllic, comedy. It surely is a comedy of the open air, for sixteen out of the twenty-two scenes are laid in the Forest of Arden. The play has a buoyant spirit and contains some of the author's most delightful characters. There is not a trace of sadness in it, but it is overflowing with sylvan beauty and the perfume of flowers. The theme is love, and is expressed by the following line quoted from Marlowe's 'Hero and Leander': "Who ever loved that loved not at first sight?"—Act III, scene 5.

OUTLINE BY SCENES

Act I.

Scene 1. Orlando expresses to Adam, an old servitor, his indignation at his treatment by his elder brother, Oliver, who comes upon the scene and provokes a quarrel. Orlando leaves. Oliver encourages Charles, the wrestler, to injure his brother Orlando in a prospective wrestling match.

Scene 2. Rosalind and Celia attend the wrestling match. Charles, the champion, is thrown by Orlando, much to the chagrin of the Duke and the delight of the ladies. Rosalind presents Orlando with a gold chain as a souvenir of the occasion.

Scene 3. Rosalind, on account of her love for Orlando and her general popularity, is banished by Duke Frederick. She resolves to seek her banished father in the Forest of Arden. She disguises as a young man, and her cousin Celia decides to accompany her and take Touchstone, the court jester, with them as their companion.

Act II.

Scene 1. The exiled Duke and his followers moralize on the beauty of life in the forest.

Scene 2. Duke Frederick, learning of the absence of Rosalind and Celia, orders a search be made for them.

Scene 3. Orlando, persuaded by Adam, leaves his brother's house to seek his fortunes in the world.

Scene 4. Rosalind, Celia, and Touchstone, having reached the Forest of Arden, meet with an old shepherd, Corin, who undertakes to find them entertainment and shelter.

Scene 5. Jaques and the exiled Duke's followers entertain themselves with songs.

Scene 6. Adam and Orlando reach the forest, and Adam is exhausted for want of food. Orlando goes in search of food and shelter.

Scene 7. Orlando, in search of food, comes upon the exiled Duke and his followers at meal. The Duke, on learning Orlando's story and condition, welcomes him and Adam to their company.

Act III.

Scene 1. Duke Frederick threatens Oliver with confiscation and banishment if his brother Orlando is not found within twelve months.

Scene 2. Rosalind and Celia find the love verses which Orlando has written and hung on the trees. Rosalind, disguised as Ganymede, meets Orlando who does not recognize her, and promises to cure him of his love if he will come to woo her every day.

Scene 3. Touchstone has fallen in love with the rustic Audrey, and desires to marry her.

Scene 4. Corin invites Rosalind and Celia to see an ardent lover and a disdainful maiden.

Scene 5. Rosalind, having overheard Phoebe's disdain of Silvius, reads her a well merited lesson. Phoebe is smitten by Rosalind, who is still disguised as Ganymede.

Act IV.

Scene 1. Rosalind chides Orlando for being tardy, and Celia performs a mock marriage between them.

Scene 2. A hunting song is sung in honor of the man who killed the deer.

Scene 3. Rosalind receives a letter from Phoebe, and in her reply she teaches Silvius how to win Phoebe. Orlando rescues Oliver from a snake and a lioness, and the two brothers are reconciled to each other. On receiving the bloody handkerchief sent by Orlando, Rosalind swoons.

Act V.

Scene 1. Touchstone argues William out of the notion of marrying Audrey, and takes her himself.

Scene 2. The lovers are all brought together and arrangements are made for the weddings to take place the next day.

Scene 3. Touchstone and Audrey are entertained with a song from the Duke's pages.

Scene 4. The parties are all made known to one another, and the marriages are happily consummated.

Epilogue

Rosalind advises the audience to like as much of the play as pleased them, and then bids them farewell.

OUTLINE BY ACTS

Act I. Rosalind is banished from her uncle's court, and Celia decides to go with her.

Act II. Rosalind and Celia have reached the Forest of Arden. Orlando and Adam have joined the banished Duke.

Act III. Rosalind makes use of her disguise to test Orlando's love.

Act IV. Oliver and Orlando are reconciled to each other.

Act V. Rosalind and Orlando are happily married, and Duke Senior regains his Dukedom.

QUOTATIONS FROM AS YOU LIKE IT

1. Sweet are the uses of adversity,
Which, like the toad ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in running brooks,
Sermons in stones, and good in everything.
—Act II, scene 1.

2. Though I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood,
Nor did not with unbashful forehead woo
The means of weakness and debility;
Therefore my age is as a lusty winter,
Frosty, but kindly.—Act II, scene 3.

3. At seventeen years many their fortunes seek;
But at forescore it is too late a week.—Act II, scene 3

4. All the world's a stage,
And all the men and women merely players.
—Act II, scene 7.

5. Do you not know that I am a woman? when I think, I must speak.—Act III, scene 2.

6. The very ice of chastity is in them.
—Act III, scene 4.

7. 'Who ever loved that loved not at first sight?'
—Act III, scene 5.

8. I fear that you have sold your own lands to see other men's.—Act IV, scene 1.

9. Men are April when they woo, December when they wed; maids are May when they are maids, but the sky changes when they are wives.
—Act IV, scene 1.

10. The fool doth think he is wise, but the wise man knows himself to be a fool.—Act V, scene 1.

14. Julius Caesar

The most widely known of Shakespeare's plays is the tragedy of 'Julius Caesar.' The author drew freely upon Sir Thomas North's translation of 'Plutarch's Lives' for much of the material in the play, but the organization of the forces and the vitalizing of the characters are due solely to the genius of the dramatist. This is a political play giving an insight into the politics of Rome during the time of Julius Caesar, who was assassinated in Rome on the Ides (15th) of March, 44 B. C.

OUTLINE BY SCENES

Act I.

Scene 1. Flavius and Marullus, two tribunes, reprove the common people for rejoicing in Caesar's triumph, and they plan to disrobe the images of Caesar's trophies.

Scene 2. The Lupercal is celebrated, and Caesar refuses the crown thrice offered him by Mark Antony. Cassius, with great subtlety, inspires Brutus with distrust of Caesar.

Scene 3. The organization of the conspiracy against Caesar is completed, and further preparations are made to win Brutus over.

Act II.

Scene 1. Brutus in self-communion is convinced that the death of Caesar is necessary to the liberty of Rome and accepts the leadership of the conspiracy against him.

Scene 2. In spite of Calpurnia's protest, Caesar goes to the Capitol.

Scene 3. Artemidorus, a soothsayer, prepares a warning to Caesar.

Scene 4. Portia exhibits great anxiety for her husband, Brutus.

Act III.

Scene 1. Caesar arrives at the Capitol and, in spite of warning, presides at the meeting of the senators, where he is slain by Casca, Cassius, Brutus, and other conspirators.

Scene 2. In the Forum Brutus explains the reasons for Caesar's death, but Mark Antony follows in an address which arouses the citizens against the conspirators.

Scene 3. The citizens drive the conspirators from the City, and with firebrands burn and destroy their houses. They let Cinna the poet go when they are convinced that he is not Cinna the conspirator.

Act IV.

Scene 1. Antony, Octavius, and Lepidus form a triumvirate and make out a proscription.

Scene 2. Brutus and Cassius come together with their forces which they have collected.

Scene 3. Brutus and Cassius quarrel, and are reconciled. The Poet shames them for quarreling. In the night, when Brutus is alone (except the sleeping guards) in his tent, the ghost of Caesar appears to him and promises to meet him again at Phillippi.

Act V.

Scene 1. The opposing generals meet upon the plains of Phillippi and counsel together. The generals retire to their armies, and Brutus and Cassius bid each other farewell.

Scene 2. Brutus too hastily gives orders to charge upon the forces of Octavius.

Scene 3. Pindarus, watching the battle and reporting the movements of Cassius, through a mistake reports that Titinius is captured. Cassius, believing the battle lost, takes his own life.

Scene 4. The battle continues. Brutus encourages his men. Lucilius is captured and mistaken for Brutus. Antony discovers their mistake.

Scene 5. Brutus, seeing the battle is lost, takes his own life. Antony and Octavius are victorious, and the death of Caesar is avenged.

OUTLINE BY ACTS

Act I. Cassius organizes a conspiracy against Caesar.

Act II. Caesar is prevailed upon to go to the Capitol against the entreaties of Calpurnia, his wife.

Act III. Caesar is killed, and Antony arouses the citizens against the conspirators.

Act IV. A new triumvirate is formed, and preparations for war are made.

Act V. Antony and Octavius defeat the conspirators in battle, and the death of Caesar is avenged.

QUOTATIONS FROM JULIUS CAESAR

1. The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
—Act I, scene 2

2. Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream.
—Act II, scene 1.

3. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.—Act II, scene 1.

4. Cowards die many times before their deaths;
The valiant never taste of death but once.
—Act II, scene 2.

5. Alas, my lord,
Your wisdom is consumed in confidence.
—Act II, scene 2.

6. Thou art the ruins of the noblest man
That ever lived in the tide of times.
—Act III, scene 1.

7. The evil that men do lives after them;
The good is oft interred with their bones.
—Act III, scene 2.

8. There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
—Act IV, scene 3.

9. O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known.—Act V, scene 1.

10. His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, "This was a man."
—Act V, scene 2.

15. First Part of King Henry IV

The source for the 'First Part of King Henry IV' was Holinshed's 'Chronicles.' Henry IV came to the throne in 1399, but the play opens with the battle of Homildon, September 14, 1402, and ends with the battle of Shrewsbury, July 21, 1403. The 'Second Part of King Henry IV,' which is really a continuation of the 'First Part,' carries on the historical account until Henry IV's death, March 19, 1413. The gallant Prince Henry (familiarly called Prince Hal), Henry Percy (known as Hotspur), Douglas, and Owen Glendower form a group of heroes, the very ideals of chivalry and valor; while the character of the fat knight, Sir John Falstaff, is unsurpassed in humorous imagination.

OUTLINE BY SCENES

Act I.

Scene 1. King Henry IV, having deposed Richard II, and assumed the crown of England, proposes to send a crusade to drive the Turks from Palestine, but is dissuaded from his purpose by the news of uprisings and rebellion in Scotland and in Wales.

Scene 2. Prince Hal and Sir John Falstaff, a disreputable old knight, indulge in some personalities. Poins joins them and proposes a robbery of some pilgrims on their

way to Canterbury, with a view to a subsequent jest on Falstaff. The Prince consents to join them promising himself reform thereafter.

Scene 3. Hotspur refuses to surrender to the King the prisoners he has taken. He is therefore dismissed from court, and he plots with his father, the Earl of Northumberland, and his uncle, the Earl of Worcester, to overthrow the King.

Act II.

Scene 1. Gadshill obtains information from the chamberlain of the Inn as to the travelers to London and the treasure they carry.

Scene 2. Falstaff, Bardolph, Peto, and Gadshill rob the travelers on the highway, and in turn are robbed by the Prince and Poins.

Scene 3. Hotspur is incensed at the extreme caution of his friends. Lady Percy, his wife, in vain urges him to take her into his confidence.

Scene 4. Prince Hal and Poins, at the Boar's Head Tavern, await Falstaff and the others, who presently arrive. Falstaff boasts of his prowess but is discomfitted by the Prince's assertion that it was he and Poins that took their booty from them. After much revelry and fun, the news of Hotspur's uprising is announced and Prince Hal is summoned to court by his father the King.

Act III.

Scene 1. The Percies, Mortimer, and Glendower have formed an alliance, and they have met at Bangor for the

purpose of dividing the kingdom among themselves in anticipation of overcoming King Henry IV.

Scene 2. King Henry, in a lengthy interview with Prince Hal, his son, chides him for his follies and low associates. The Prince assures his father of his reformation, and pledges himself to be worthy of his exalted station. The King is overjoyed and intrusts the Prince with the command of an army.

Scene 3. Falstaff makes merry with Bardolph, and charges the Hostess of the tavern with picking his pockets. The Prince arrives, settles the quarrel, and notifies Falstaff of his appointment to the charge of a company of foot soldiers.

Act IV.

Scene 1. Hotspur, deprived of the support of his father by sickness and Glendower by delay, is not discouraged but prepares to meet the forces of King Henry.

Scene 2. Falstaff and his company of ragamuffins are on their way to Shrewsbury to join King Henry's forces.

Scene 3. Hotspur and Douglas are insisting, against the advice of their friends, on going into battle immediately when Blunt, a messenger from the King, arrives to learn the cause of their revolt. Hotspur promises to give him an answer the next day.

Scene 4. The Archbishop of York, fearing for the success of Hotspur's revolt, is anxious for his own safety.

Act V.

Scene 1. Worcester and Vernon wait upon the King and state the cause of their discontent. The King offers pardon to the rebels if they will submit and yield allegiance to him.

Scene 2. Worcester withholds from Hotspur the offer of the King, reporting a defiant answer. Hotspur, impatient for the battle, embraces his friends and advances to meet the enemy.

Scene 3. The battle begins, and Sir Walter Blunt, dressed as the King, is mistaken for the King and slain by Douglas.

Scene 4. The battle continues. Prince Henry saves the life of his father, the King, and fights with and kills Hotspur. Falstaff feigns death to escape danger. Prince Henry praises his brother John for his valor.

Scene 5. The King wins a glorious victory, and the rebels are defeated. Worcester and Vernon are condemned, Douglas is pardoned, and the King and his victorious army march toward Wales to suppress the rebellion of Glendower.

OUTLINE BY ACTS

Act I. King Henry and Hotspur quarrel, and Hotspur plots to overthrow the King.

Act II. Hotspur's plans to overthrow the King are exposed.

Act III. King Henry makes plans to meet the rebels in battle.

Act IV. The opposing armies have reached Shrewsbury and are planning for the contest.

Act V. The King's forces meet and overcome the rebels at Shrewsbury.

QUOTATIONS FROM THE FIRST PART OF KING HENRY IV

1. Wisdom cries out in the streets, and no man regards it.—Act I, scene 2.

2. If all the year were playing holidays,
To sport would be as tedious as to work.
—Act I, scene 2.

3. Though I be but Prince of Wales, I am the king of courtesy.—Act II, scene 4.

4. Tell truth and shame the devil.
—Act III, scene 1.

5. Shall I not take mine ease in mine inn?
—Act III, scene 3.

6. Company, villainous company, hath been the spoil of me.—Act III, scene 3.

7. How has he the leisure to be sick in such a justling time?—Act IV, scene 1.

8. O gentlemen, the time of life is short!
To spend that shortness basely, were too long.
—Act V, scene 2.

9. The better part of valor is discretion.
—Act V, scene 4.

10. Lord, Lord, how this world is given to lying.
—Act V, scene 4.

A brief list of books is given here to assist the young student in finding library material suitable to his needs in the study of Shakespeare:

1. Alden, R. M.: *Shakespeare* (Duffield & Company, 1922).

2. Coleridge, S. T.: *Lectures and Notes on Shakespeare* (George Bell and Sons, 1904).

3. Corson, Hiram: *Introduction to the Study of Shakespeare* (D. C. Heath & Co., 1907).

4. Ditchfield, P. H.: *The England of Shakespeare* (Mutheun and Company, 1917).

5. Doran, John: *Annals of the English Stage* (Nimmo, 1888).

6. Dowden, Edward: *Shakespeare, His Mind and Art* (Harper and Brothers, 1918).

7. Halliwell-Phillipps, J. O.: *Outlines of the Life of Shakespeare* (Longmans, Green, & Co., 1898).

8. Holinshed: *Chronicles* (1587).

9. Jameson, Mrs. Anna: *Shakespeare's Heroines* (Geo. Bell and Sons, 1900).

10. Lamb, Charles and Mary: *Tales from Shakespeare* (Harper and Brothers, 1890).

11. Lathrop, Elsie: *Where Shakespeare Set His Stage* (James Pott & Company, 1906).

12. Lee, Sir Sidney: *A Life of William Shakespeare* (Macmillan, 1922).

13. Lee, Sir Sidney: *Shakespeare and the Modern Stage* (Charles Scribner's Sons, 1906).

14. Lounsbury, T. R.: *Shakespeare as a Dramatic Artist* (Charles Scribner's Sons, 1901).

15. Matthews, Brander: *Shakespeare as a Playwright* (Charles Scribner's Sons, 1913).

16. Moulton, R. G.: *Shakespeare as a Dramatic Artist* (Clarendon Press, 1906).

17. Neilson, W. A., and Thorndike, A. H.: *The Facts About Shakespeare* (Macmillan, 1916).

18. Onions, C. T.: *Shakespeare's England* (Clarendon Press, 1917).

19. Plutarch: *Lives* (Little, Brown, & Company).

20. Ransome, Cyril: *Short Studies of Shakespeare's Plots* (Macmillan, 1911).

21. Ristine, F. H.: *English Tragi-Comedy* (Columbia University Press, 1910).

22. Stephens, H. T.: *The Study of Shakespeare* (Henry Holt, 1915).

23. Thorndike, A. H.: *Tragedy* (Houghton, Mifflin, & Company, 1908).

24. Thorndike, A. H.: *Shakespeare's Theater* (Macmillan 1916).

25. Warde, Frederick: *The Fools of Shakespeare* (Times-Mirror Co., 1922).

26. Warde, Frederick: *Fifty Years of Make-Believe* (Times-Mirror Co., 1922).

27. Warren, Beverley: *Famous Introductions to Shakespeare's Plays* (Dodd, Mead, & Co., 1906).

28. Winter, William: *Shakespeare on the Stage* (Moffat, Yard, & Company, 1911).

29. White, R. G.: *Studies in Shakespeare* (Houghton, Mifflin, & Company, 1886).

30. Woodbridge, Elizabeth: *The Drama, Its Law and Technique* (Allyn and Bacon, 1898).